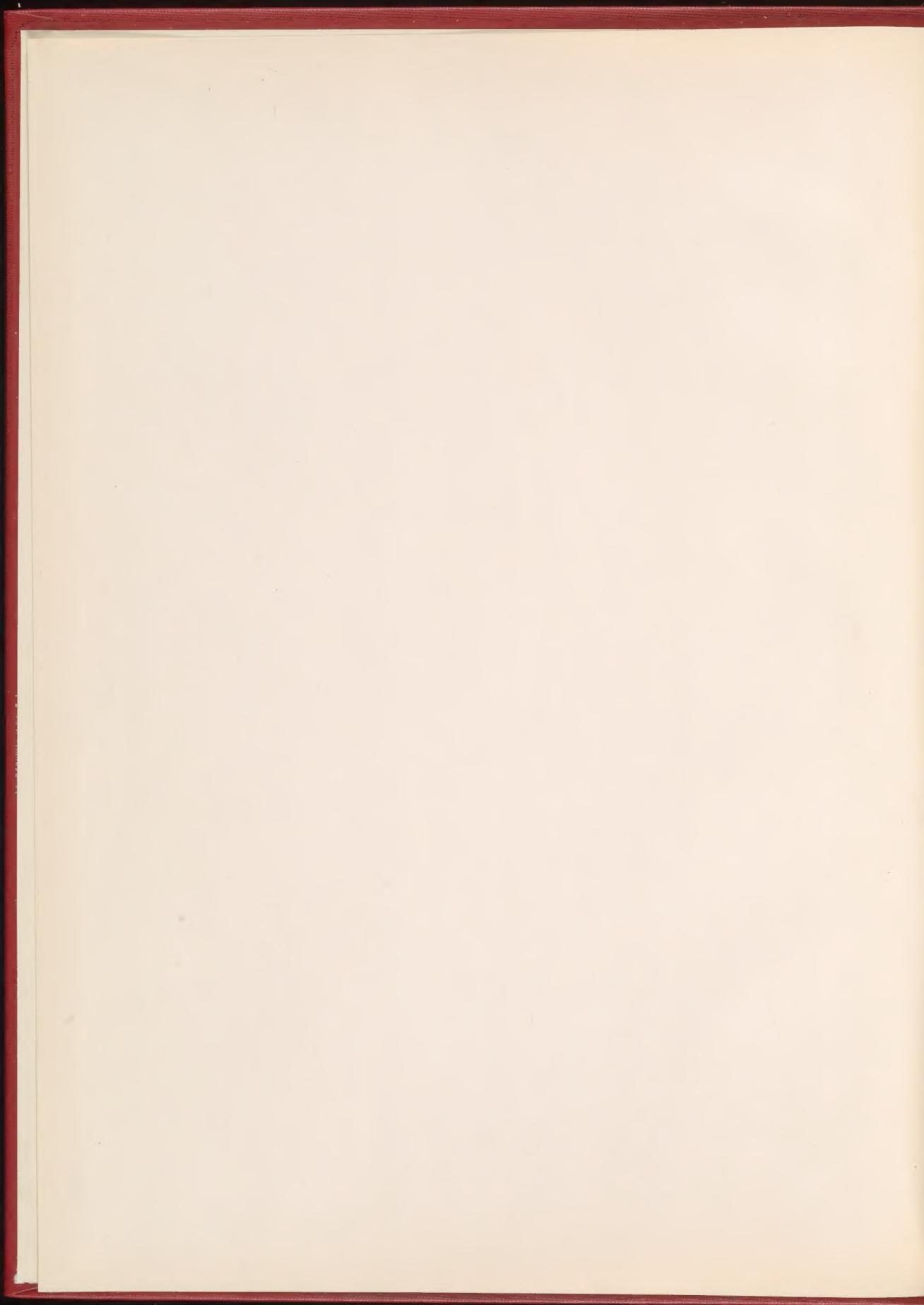


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ENGLISH
INTERIOR WOODWORK

OF THE XVI, XVII & XVIIITH CENTURIES.

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ENGLISH INTERIOR WOODWORK OF THE XVI, XVII & XVIIITH CENTURIES.

A SERIES OF THE BEST AND MOST CHARACTERISTIC EXAMPLES OF
CHIMNEY-PIECES, PANELLING, STAIRCASES,
DOORS, SCREENS, &c.

MEASURED AND DRAWN AND WITH INTRODUCTORY
AND DESCRIPTIVE TEXT.

BY

HENRY TANNER, JUNR., A.R.I.B.A.,

JOINT AUTHOR OF "SOME ARCHITECTURAL WORKS OF INIGO JONES."

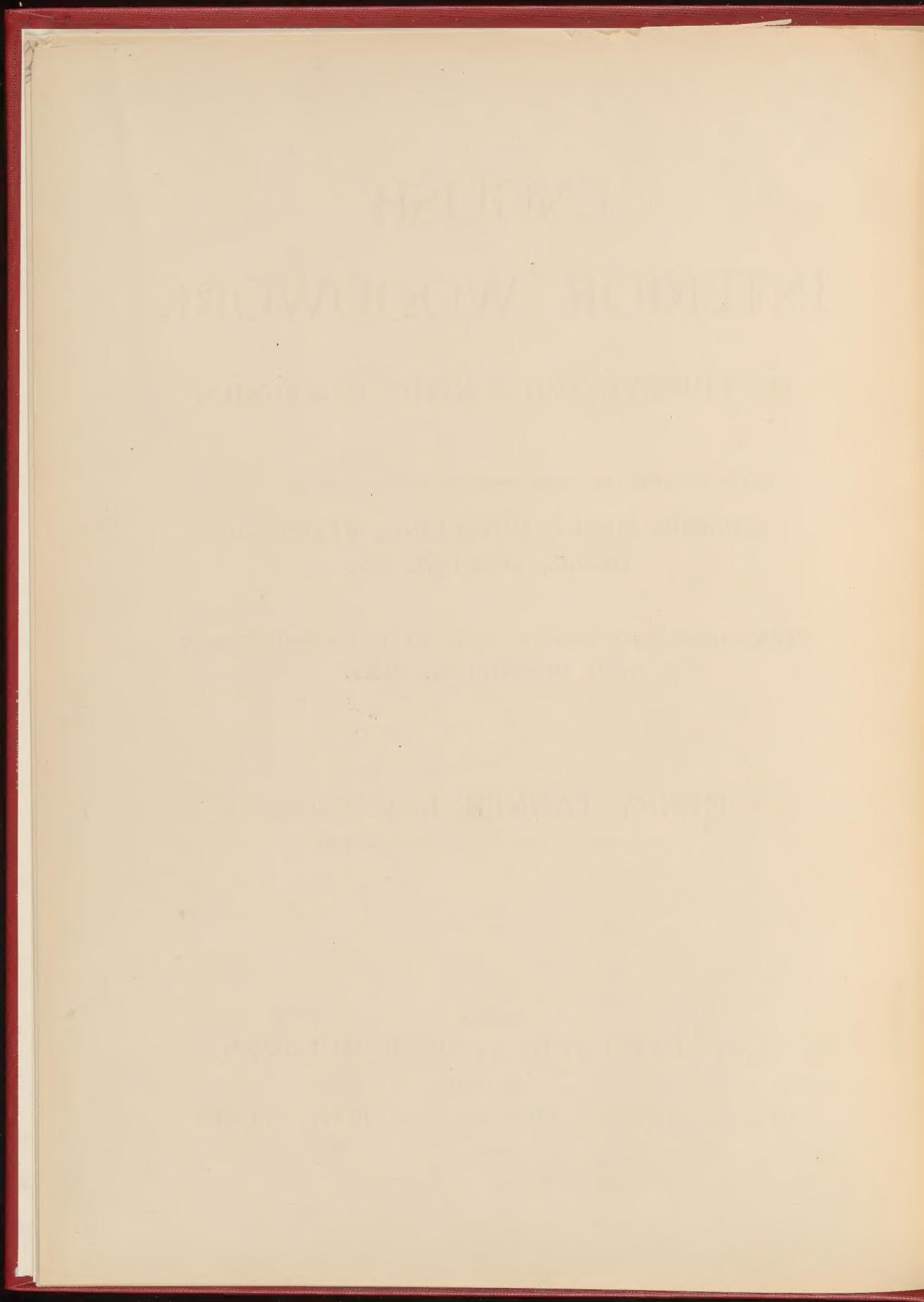
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PREFACE.

NON the preparation of this volume the object has been to present examples illustrating the various phases and developments of Architectural Woodwork as applied to Interiors, and ranging from the dawn of the Renaissance, through the Elizabethan and Jacobean periods, up to and including the time of the true Renaissance, which began with the architectural advent of Inigo Jones and culminated under the influence of Wren and his school, after which the movement in England rapidly declined.

The illustrations of such woodwork hitherto published have been confined to incidental examples included in architectural works of a wider scope, dealing with the various periods covered by the present volume, and as this is a subject of such importance as to be well worthy of special study and distinctive treatment, the author has selected the following series of examples, which, after examining and drawing many more than are here shown, seemed to him best to display the characteristics and beauties of the various periods, the appreciation of which increases in proportion with a more intimate knowledge of their methods and *raisons d'être*.

In treating such a subject as this, though formerly only inadequately treated even in the manner referred to above, it is difficult not to repeat in a small degree what has been given before; but the endeavour has been made to strike fresh ground as far as possible, and only to present what has been illustrated elsewhere, when it is so good an example of the type to which it belongs as to make its inclusion desirable. Even in these instances the subjects have been drawn anew from the author's own measurements, and are generally shown in a different and more practical manner.

The styles illustrated embrace so many varieties, each in turn presenting minor differences, that it is difficult to do equal justice to them all, and some of the examples chosen will no doubt be more pleasing than others, yet as work of different periods and exhibiting local characteristics they are all interesting and instructive.

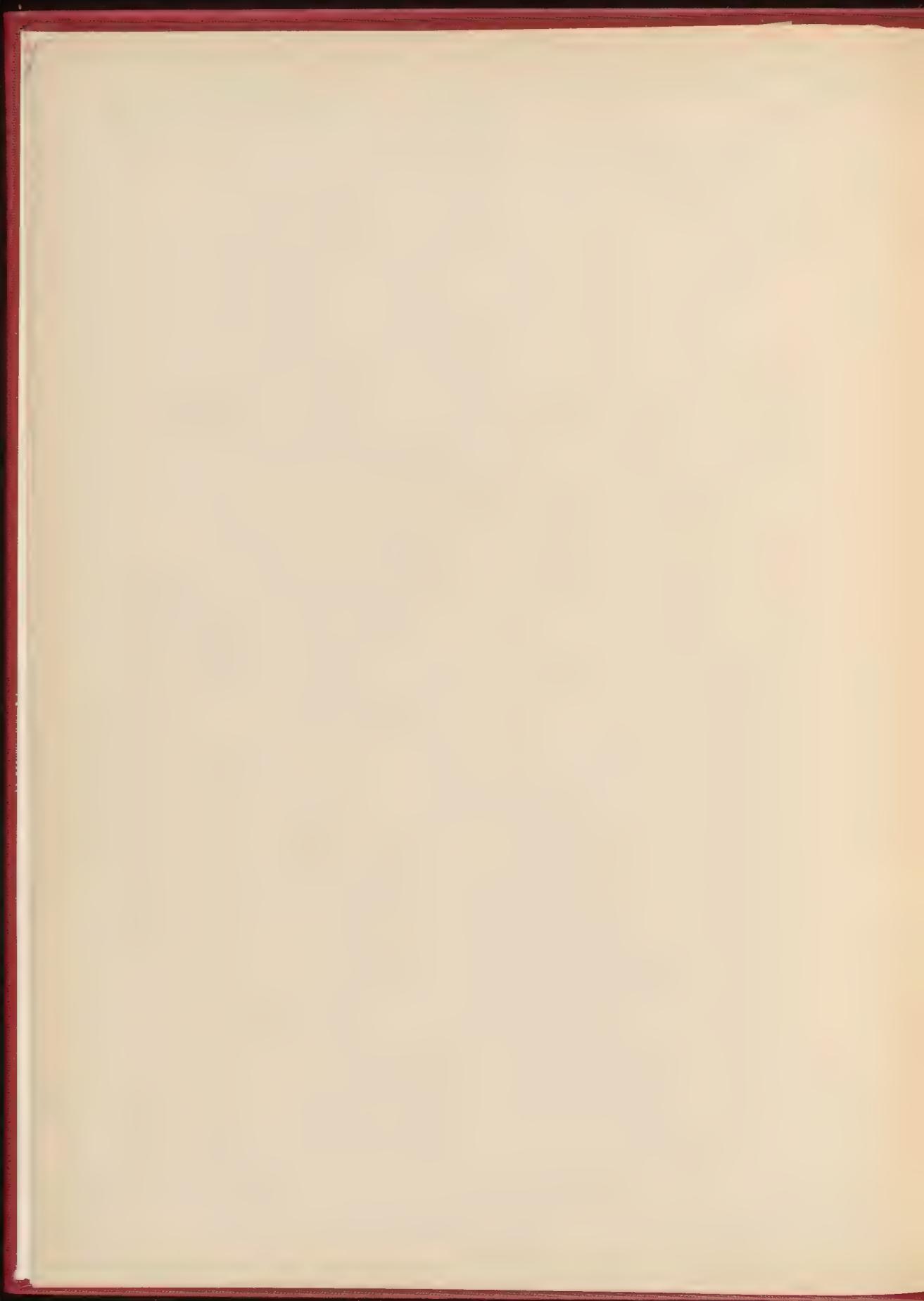
The plates have all been reproduced from measured drawings, laid down on the spot in nearly every instance, the sketches and key plans being included to show the general arrangement and relation of the measured details. A few of the drawings have been made in pencil in preference to ink where the character of the subjects was such as to be best depicted through this medium.

An endeavour has been made to show, in as many instances as possible, the entire treatment of the room, with doors, fireplaces, panelling, etc., since the study of one complete scheme is of more value than that of several isolated instances taken from different sources, although they may be all of the same period and perhaps slightly better, as examples of particular features, than can be found in conjunction with the various others which it is desirable also to show.

In conclusion, the author hopes that the study of these drawings may give as much pleasure to those who examine them as their preparation has afforded him, and that they may be of use to those who are called upon to design woodwork, or who may use them as an aid to the understanding of this section of English Art of the period to which they belong.

H. TANNER, JUNR.

LONDON,
October, 1902.



INTRODUCTION.

THE first indications of the Renaissance in the woodwork of this country date from the beginning of the sixteenth century, during the reign of Henry VIII.

It may be remarked that very little attention has been given to these earliest attempts to introduce Classicism into English work, but the examples of woodwork of that period, besides being very few in number, were more often the work of imported Italians, and of natives who were purely copyists, than genuine English attempts to design in this new style—a style of work that failed to gain any hold on the people of this country, and had indeed very little to do with the real development of the English Renaissance.

In support of the above contention what better argument can be adduced than the wonderful wood-work of King's College Chapel at Cambridge (1532)? Had such a fine piece of work as this appealed in the least degree to the English taste, is it possible that the enormities and extravagances of the Elizabethan work of a few decades later could have been accepted?

There are other examples of this early work in the roof truss of the great Hall at Hampton Court, and in carving to some panelling at the Vine, Basingstoke, and at Christchurch, Hants; but they take the form of Classic ornament added to what in general character and construction is simply English Gothic.

The style was too severe for the English to handle, and it was only through the medium of the Dutch and Germans that it came to stay, although we may safely say that our forefathers improved considerably upon the examples they studied, which were mainly plates in German pattern-books, but supplemented in some instances by study of German and Flemish buildings, as intercourse with these two countries was then very considerable. The German manner was too florid, and its wild vagaries had to be moderated; but in all early work there is a strong flavour of the source from which it was inspired, and its influence is plainly shown in some typical features of the English architecture of the time. The pedestal-like pilasters, surmounted by human bodies, the original idea of which may surely be found in the beautiful caryatidae of the Erechtheion and other Greek buildings; the grotesque escutcheons and the multiplication of parts, are all traceable to the same sources.

The last-named characteristic is to be accounted for by the entire ignorance of the grammar and general composition of Classic and Renaissance work shown by our artizans at this time, and by the fact that the style prevalent in England then was one in which no system of general proportions prevailed. When window or door was built as opportunity offered, and turret or gable raised at the whim of the designer, while mouldings and string courses changed their levels as required, with a delightful aptitude for accommodating themselves to circumstances, it is not surprising that for a short time the English should have demanded nothing more than this medley of details, and should have used it as they had been accustomed to do in their former style. Though to us now, trained as we are with a greater regard for correct Classic style, some of their attempts, which are merely combinations of scraps and bits of ornament, cannot appeal favourably; yet naturally, in the changing of the entire course of our national architecture, such periods of doubt and uncertainty had to be passed through, for the maturity of a national style, such as that attained under the guidance of Inigo Jones, was not to be accomplished in one turn of the wheel. There is however about the work of the early periods a picturesqueness and originality which must always have an attraction, which the more orthodox later work cannot possess, and examples of the type of the Fireplace at Ipswich (Plate II.) and the Hall Screen at Wadham (Plate XVI.) cannot fail to delight us.

The subsequent phase in design, commonly known as the Jacobean, in which the Elizabethan became gradually merged, is one of greater refinement and better proportions, and has a far less lavish display of ornament than its precursor, in which every available surface is covered with carving—for as a matter of fact, in this later period the name is applied to the woodwork and furniture rather than to anything else. In the Jacobean work the various details are in more complete relation to one another, while at the same time it is possessed of a certain quaintness and quiet charm of manner which has ever claimed our admiration. The staircase at Norwich and the Convocation Room at Oxford may be cited as typical examples of this period. With the advent of Inigo Jones came a far greater knowledge of Italian architecture, derived from the original source and untarnished by the passage through intervening countries. His influence on the work of this country was immense, but in numberless districts, to which it had not yet spread, the English Jacobean work continued to flourish, as shown at the Convocation Room mentioned above, and the Reindeer Inn at Banbury, both dating well into the century in the early part of which Jones was actively at work. Jones's school of followers was limited, and John Webb is the only one of whom we have much knowledge. His work, of which Thorpe Hall is an example, is very similar to that of his master, though heavier and showing less refinement of handling, as may be seen by the treatment of the fireplace in the oak room there.

The work of Wren forms the next landmark in our architectural history—a time rich both in the quantity and the quality of the work executed, a period of great activity, in which a degree of excellence was attained which has never since been equalled, the English Renaissance having from that time gradually fallen from its high estate. Most of the later examples selected for illustration are of this period, when woodwork, under the hands of Grinling Gibbons and his school, arrived at the same pitch of excellence as the architecture as a whole and the other decorative arts of the time. The woodwork at Hampton Court, for instance, is some of the finest in the country ; refined in moulding and design, and beautifully carved. A few examples have been taken from Wren's churches, as in their interior decoration full advantage was taken of the opportunity of utilising the most skilful craftsman and designer we have ever known.

DESCRIPTIONS OF THE PLATES.

I. THE CHARTERHOUSE, LONDON.

PART of this building dates from 1537, when Sir Edward North built himself "a faire dwelling"; and to this part belongs the Hall, the screen of which is shown on this Plate. Thomas Howard, the unfortunate Duke of Norfolk, who was afterwards executed, is supposed to have decorated the Hall as we find it at present, adding the galleries in 1571, when he was temporarily released from the Tower. It is a typical example of the work of the period, both in general design and in detail. On a shield in the frieze, which has some good strapwork carving, are the initials of the builder of this one-time splendid residence, graced on more than one occasion by the presence of Queen Elizabeth. The gallery shown here, with the coved soffit, runs along one side of the hall, from the dais to the screen, which is in the usual position, separated by the entrance from the kitchen. The large panels in the upper part rather tend to unscale the rest of the work, and the square panels in the spandrels of the arcade are not altogether happy. The work generally is good in detail, and without that coarseness of the fillet which is so usual in work of the time.

The other screen illustrated on the Plate is that dividing the ante-chapel from the main building, which was erected in 1571, when the Charterhouse was in the possession of Thomas Howard, Duke of Norfolk.

The curious perspective panel in the upper part is a simple descendant from the elaborate perspective panels which we find in the Italian Renaissance work, as at the Scuola di San Marco at Venice; while the shield and ornament to the central opening are quite Classic in character.

II. A FIREPLACE FROM IPSWICH.

THIS example is from an old house in Fore Street, which is no longer a fashionable quarter, having fallen into decay and been given over to the seafaring folk, who inhabit the lower part of the town. The lower half of the fireplace has been considerably mutilated, the original base having quite disappeared. The treatment of the cornice, with the absence of the bed mold, the place of which is taken by a series of small brackets, is a feature of common occurrence at this period, as is also the circular-headed panel on either side of the deeply recessed one in the centre. The carved panels in the frieze are rather barbaric, and do not compare favourably with the more delicate design in the frieze to the panelling round the room.

III. HARDWICK HALL.

THE present Hall was built by the Countess of Shrewsbury, and finished in the year 1587, superseding the old Hall, the ruins of which stand near by, close to the walls of the forecourt. The entrance-hall is a fine apartment; the doorway, with a bay on either side—as will be seen from the sketch—is under the gallery which leads from the dining to the drawing-room. The panelling is simple but well proportioned, and runs round the hall, divided into bays by the pilasters, which also occur on either side of the two doorways to the passages at the inner end. The curious vase-like balusters in the gallery balustrade are an interesting variety, and the alternation with the small square ones set diagonally adds considerably to their striking effect. The screen of columns and the entablature, shown in the sketch, are in stone.

IV. HARDWICK HALL.

THE panelling shown here from the presence-chamber is the dado round the room, the wall above being covered with tapestry hangings. This panelling is more ornamental than that in the other parts of the house, the short pilasters being similar in outline to the gallery balusters.

The panelling and doors in the dining-room are very simple in character, and were probably brought from the old hall when "Bess of Hardwick" built the present one. The treatment is much the same as the hall, but the panels are not varied. Oak panelling at this time was not nearly so thick as that used now, the door shown here being only just over one inch thick.

The panelling from the dining-room at Haddon Hall dates from about 1550. The moldings are worked on the rails and styles, the rails running throughout the length of the room, necessitating the mitre and return being worked on the solid, a process involving much labour and care in preparation, to the abolition of which all the developments of panelling tended. This room was decorated by Sir George Vernon, in a style prevalent in the time of Henry VIII., of which period the medallion-like heads shown were a distinguishing feature. The frieze decoration consists of the Vernon arms, true-love-knots, &c.

The other example on this plate is some panelling from Waltham Abbey, afterwards re-used in a house in the same locality over a fireplace. It is essentially Italian in character, and dates from the early sixteenth century. The central panel is very deeply cut, the side panels in low relief. This work is now in the Victoria and Albert Museum at South Kensington.

V. ELIZABETHAN STAIRCASES.

ON this plate are some examples of early staircases from that at the Charterhouse to the one at Bolsover. The newels generally were carried some way above the handrail, and shaped in many different ways, some of them, as at Hatfield and the Charterhouse, being richly carved, the arcade, as shown in the examples from the Charterhouse, Ockwells Manor, and Audley End, being of very frequent occurrence. In the Ruabon stair the newels occur about 3 ft. apart in the flights, the pendants being the same as the newel heads, but reversed. In the staircase at Audley End the newels occur in the flights in the same way, but are continued from one storey to another. The stair from Bolsover is lighter in character than is usual in this period.

VI. MERTON COLLEGE LIBRARY, OXFORD.

THIS room, which is L-shaped, with the staircase in the angle, occupies the south and west sides of the inner quadrangle. Probably a dormitory originally, it was adapted to its present uses about the middle of the fourteenth century, under the direction of Bishop Rede of Chichester. In the early years of the seventeenth century the interior was re-modelled, and it is to that period that the panelling shown here belongs. Situated at the end of one arm, it is above a door of similar character, and is about 12 ft. to the top, which is the level of the wooden roof-springing, above which is a plaster wall decoration filling the gable end. The staircase and crestings to the bookcases or "classes," as they were called then, are of the same period, the main portion of these being of earlier date.

VII. BROMLEY-BY-BOW AND EXETER.

THE panelling from the palace at Bromley-by-Bow dates from quite the beginning of the seventeenth century. The bay illustrated here shows the arrangement of the different panels which adds so much to the general effect. The carving on the pilasters is rather rough, and the groundwork only very slightly sunk from the general face.

The frieze is a curious combination of triglyph and console, which occurs over every style, and is reduplicated over the pilasters, while the strapwork ornament runs along continuously between the latter, stopping abruptly without being divided into panels, which is not quite satisfactory.

The other example on this plate (both are now in the Victoria and Albert Museum) is from an old house at Exeter, and is of about the same date. The carving is markedly Italian in character, and well executed, the English hand betraying itself in the pedestals to the pilasters, and the running ornament in the skirting, which latter seems rather out of place in this position.

VIII. AND IX. BROUGHTON CASTLE.

THESE two plates illustrate the woodwork in the drawing-room at Broughton. This room was decorated in 1599 by the Fienneses, when the house, which dates considerably earlier, was in their possession. It is a fine room, panelled in bays as shown, the woodwork reaching to the ceiling. The internal porch, on Plate VIII., is said to have been added after the Restoration by Lord Saye and Sele, to whose descendants the castle now belongs; and the fact that its lines are in no way connected with the panelling, but simply planted against it, lends colour to this theory, although the work on the porch itself partakes much of the character of that of sixty or seventy years before, except perhaps that the crowning ornaments have not the wild abandon we see in similar examples of that date, and the carving is very delicately treated.

X. CANTERBURY AND HADDON HALL.

THE small staircase screen from Canterbury dates probably from the end of the sixteenth century, the twisted dwarf columns being very effective, though the segmental arch over is not quite satisfactory. The gallery from Corsham Almshouses is an interesting transitional piece of work of the next century.

The staircase at Cranborne Manor House is rather heavily handled, but the way the continuous newels are treated is worthy of notice.

The Long Gallery at Haddon, the panelling of which, with one of the doors, is shown on this plate, was decorated in the time of the Manners, early in the seventeenth century. The gallery is 110 ft. long by 17 ft. wide, with three large bay-windows on the one side, and the door shown here on the other. The work is unusually rich in character; the mixture of the arms of the two families of Vernon and Manners show that the work was done subsequently to the marriage of John Manners with Dorothy Vernon.

XI.—XIII. HADDON HALL.

THE drawing-room was built in the fifteenth century, but the decorations belong to the Tudor style of the century after. The panelling only extends as far as shown in the sketch, the rest of the room being hung with tapestry. The woodwork is unusually treated for such an early date; the very wide moldings are planted on the panels and mitred round. The deep bay-window has a very good effect, and the woodwork was painted green and gilded. The stair shown in this plate belongs to the same period, and leads to some private apartments at the north side of the entrance court. The rooms illustrated on Plates XII. and XIII. are in the entrance tower, on the first and second floors respectively, and date probably from the beginning of the seventeenth century. The work in the first floor room is inclined to heaviness, especially in the pilasters, but the general scheme for the room is well designed, and the window recesses are nicely treated. The door, with the two panels, is a prototype of a much later style of work. The decoration of the room on the second floor is of the same date; the oak panels have been reset, as the original rails were in ash and have perished. The same heaviness of manner is noticeable here as in the room below.

The treatment of the window recess here, with the raised floor and wide ledges at the sides, adds considerably to the interest of the room. The gate shown is earlier than this work, and is placed at the foot of the main stairs leading from the hall to the state rooms on the first floor.

XIV. AND XV. KNOLE HOUSE.

ON Plate XV. are the fireplace and panelling of the brown gallery, which is 88 ft. long, unbroken for its entire length, with a large bay at one end and lighted from a court at one side, on which is the fireplace, the other side being a continuous stretch of panelling, a portion of which is shown here. The small brackets and triglyphs in the frieze look mean over the large pilasters, the absence of feeling for scale being very noticeable.

The work dates from 1605, and is very similar in character to the work at Haddon Hall, illustrated on Plate XII. The other fireplace is from a state bedroom at Knole, and belongs to the same period.

XVI. WADHAM COLLEGE, OXFORD.

THE hall screen (1610) shown here is a good and fairly simple example of a feature at that time of general occurrence in large houses and the colleges, on which a good deal of elaboration was usual, as at Trinity College, Cambridge, and Knole House; but the general proportions are better here than in these examples. The characteristic cresting is original work, although the part just below has been restored, as noted in the drawing. The high cresting is over the centre of the screen, with a door on either side, and panelling similar to the centre bay beyond that. The hall entrance, via the screens, is opposite the gateway, in the position that it usually occupies in the large houses of the period.

XVII. AND XVIII. HATFIELD HOUSE.

THESE two plates illustrate the long gallery at Hatfield, a magnificent example of this feature, which was the chief characteristic of the Elizabethan houses. There are two similar fireplaces on the side opposite the windows, one of which is shown on Plate XVII. It is an impressive piece of work, the columns giving it a very rich effect, especially the order in the upper half, where they stand free. The panels and columns are painted a dark colour, and unfortunately the panels to the great shelf are only painted on, which is inclined to give the whole composition a tawdry appearance. The general lines do not take up with those of the panelling, but they butt on to one another in a way that suggests they were not originally designed together. The panelling, which is treated in a rather unusual manner, has a large bellied shelf like those found in the fireplaces of the period, immediately above the pilaster, and an attic with small detached columns above. The other example of panelling on Plate XVIII. is from the drawing-room on the ground floor, which has been a good deal patched up; it is similar in general character and moldings to the gallery above, each being divided up into a great number of small panels with similar strapwork ornament, and the bellied shelf with the attic above is again used, though in this case a vase-like pilaster takes the place of the columns.

XIX. BOLSOVER CASTLE, DERBYSHIRE.

BOLSOVER CASTLE was built in 1613. The lower rooms are all vaulted, and the dining-room, the doors of which are illustrated here, is one of them. These doors are rather Gothic in character, and the panelling is curious, the styles alternating, an unusual and not very pleasing arrangement, which also occurs at Aston Hall. The other panelling illustrated here is from one of the bedrooms, and is also very simple. The panelling is carried up to the plaster architrave, and the monotony is relieved by the shutters, which are a little more ornamental. There are some other panelled rooms in the building, but they are "bizarre," and suited only for their present peculiar position.

XX. FIREPLACES AT OXFORD AND CAMBRIDGE.

THE example from Oxford is in one of the rooms in the inner quadrangle in St. John's College, built by Archbishop Laud in 1631. The other fireplace is from a house in the main street in Cambridge. It is in a very low room, the fireplace reaching to the ceiling. The deep soffit, with the lions as supporters, is very effective, and the supporting corbels beneath the shelf partake largely of the character of Jacobean furniture.

XXI. ABBOT'S HOSPITAL, GUILDFORD.

ABBOT'S HOSPITAL was built in the early years of the seventeenth century. These details are all from the present board-room of the Hospital, on the first floor, and approached from the Master's lodging. The fireplace is weak in general design and moldings, but the carving is very good, and more carefully finished than is usual in work of this period. The moldings are rather crude, and there is the usual row of brackets in the cornice. The curious tile-like pedestals to the pilasters are wood, and the newels to the staircase are treated in the same way. The door shown here is the outside face of the one to this room, the inner side being flush.

XXII. ABBOT'S HOSPITAL AND CAMBRIDGE.

THESE are two circular-headed library doors, the one from the Hospital being similar in general characteristics to the smaller one illustrated in the last plate, as indeed are all the doors in the building. The inner side of the door is flush and pegged to the front all round the panels, as shown on the drawing. The door opens square, as indicated by the dotted line. There is a Gothic feeling about the architrave and the stop, and the carving on the whole door is rather rough.

The other door is from the library at St. John's College, Cambridge, and is a very ornate example. It was built in 1623 by Bishop Williams, soon after the second court was built. There are three varieties of panels, the similar ones running horizontally across the door.

XXIII. THE STRANGERS' HALL, NORWICH.

THE original hall was probably built by Nicholas Sotherton in the early years of the sixteenth century, and the screens used then to run across this end of the hall where the staircase now is, the kitchen beyond is still existing.

In 1612 the property passed into the hands of Francis Cock, who, on becoming Mayor in 1627, built to some additional rooms at this end of the hall, and threw out the bay-window and the staircase in it to approach the new rooms on the first floor. The staircase is a very picturesque one, both from its position in the bay and in the design of the detail. The balusters are varied, and the pendants between those in the gallery add considerably to the interest of the design.

XXIV. CAMBRIDGE WOODWORK.

THE woodwork in the chapel at Peterhouse College is curiously varied. The tablet in the ante-chapel is Jacobean in general character, only the side brackets having a very early look. The gates in the screen leading into the chapel show a still more curious mixture of Jacobean balusters and Gothic panelling, while the woodwork in the chapel itself is of a still later character.

This work was done about the year 1632, and the bookcases at Clare College are about this same date (1627), the cresting being rather earlier in character than the rest of the work. Only one of the cases is glazed as shown here.

XXV. ALL HALLOWS CHURCH, BARKING.

THIS pulpit is one of the few which escaped destruction by the great fire. It was executed at the beginning of the seventeenth century, and is a striking piece of work for that date. The upper part is some years later, having been added in 1638. The pew end illustrated is just below the pulpit, which is placed against one of the piers of the nave arcade, facing south-west. The escutcheon is from the cresting of the chancel screen in St. Margaret's, Lothbury, and was formerly in All Hallows, Thames Street.

XXVI. A LONDON FIREPLACE.

THIS example, formerly in a house in Lime Street, City, is now in the Victoria and Albert Museum, together with others from the same building. They are all similar in character and date from the early part of the seventeenth century. The junction of the woodwork and the stone is rather abrupt, there being apparently no reason why the same material should not have been used throughout. Some of the carving, as in the frieze, is quite early in character, but other parts, as above and below the centre panel, show a much later style; the latter, as shown in detail on the Plate, is an extremely charming little piece of detail. The large convex shelf takes us quite back to Elizabethan times, but the ornaments on the brackets are not such as would have been used then.

XXVII.—XXX. ST. JOHN'S COLLEGE, OXFORD.

THE room illustrated on Plates XXVII. and XXVIII. is the lodging of the Vice-President of the College. It is in the same quadrangle as the fireplace shown on Plate XX., which was an addition to the College, built by Archbishop Laud, a former President of the College, in 1631, to emulate the College of St. John's, in Cambridge. The whole room is simple in character, but very charming, the fireplace shown on Plate XXVII. being the most ornamental feature. It is thoroughly Jacobean in character, the long pendant-like ornaments being a distinctive feature of this period.

Plates XXIX. and XXX. illustrate the drawing-room of the President's lodging. The fireplace shown in Plate XXIX. is an elaborate piece of work, slightly later in date than that in the Vice-President's rooms, the detail being more Classic in feeling. The composition and general lines follow that of corresponding Elizabethan features, but there are infallible indications of the increasing Classic knowledge in the centre pedimental panel and the graceful shield above, while there is a suggestion of the study of Inigo Jones's work in the draped heads and swags, which, by the way, do not combine successfully with the spreading pilasters and heavy shelf reminiscent of the earlier work. The panelling is plain and divided into bays by pilasters with very correct Classic caps and equally pronounced Jacobean pedestals. The door is elaborately panelled, the supporting pilasters being similar in character to those round the room. The woodwork is all varnished and elaborately gilded.

XXXI. CLOPTON HOUSE, STRATFORD-ON-AVON.

THIS bay-window is in the dining-room at Clopton House, which was built towards the middle of the seventeenth century. The panelling round the room is quite simple, being eight feet high, two-thirds of the height of the room, which proportion gives a very good result. The bay-window is raised one step

from the floor, which always adds so much to the appearance of this feature, as also does the seat, carried round it and finished with the richly carved bench ends on either side. The latter does not seem to have been part of the original design, as the wall-panelling is carried round uninterruptedly, and, from the carving, appears to be of earlier date.

XXXII. THE CONVOCATION ROOM, OXFORD.

THIS room was decorated in 1639 with the present Jacobean panelling, stalls, and throne. This last-named is a very elaborate and picturesque piece of work, with the domed top and finials standing out against the light of the great window behind it. The panelling round the room, which may be seen in the sketch, is similarly treated to the back of the throne with pilasters and entablature brackets, rather similar to those at Broughton Castle, illustrated on Plate VIII.

XXXIII. THE REINDEER INN, BANBURY.

THE Globe Room, as it is called, is an extremely good example of the Jacobean work executed about the middle of the seventeenth century ; it occurs in the most unexpected place, entered from the yard of the inn. The door on the angle is balanced by the cupboard in the corresponding corner, and the bay-window is flanked by detached columns similar to the pilasters round the room.

The panelling is simple, the frieze of the entablature, which lines with that of the fireplace, is enriched with raised panels, similar to that shown in the centre of the latter feature. The moldings are good, the base molds to the pedestal only being rather coarse.

XXXIV. AN OLD HOUSE AT NORWICH.

THIS staircase is in an old house now used as a brewery office. It is curious from the fact that the front door opens on to a quarter-space landing halfway up the lowest flight, which is accounted for by the gardens being about 5 ft. below the street level.

The pierced carved panels which take the place of a balustrade are varied in design, but are all of a very elaborate description. The brackets round the heads of the continuous newels have a very good effect, but the way in which the bases of the small columns are balanced on the circular newel-heads has an extremely unstable appearance, and a more skilful treatment of this feature would have considerably improved the whole design.

XXXV. KNOLE HOUSE.

WITH this illustration we pass from Jacobean work to the more correct detail of Inigo Jones, who designed this interior when the Italian ambassador paid the house a visit. It is curious as being the only room of this period of design in the house, all the rest of the woodwork belonging to the first few years of the seventeenth century, as illustrated on Plates XIV. and XV.

XXXVI.—XXXVIII. THORPE HALL, PETERBOROUGH.

THIS house was built in 1656 by John Webb, the kinsman and best-known pupil of Inigo Jones. The whole house is clearly inspired by his master, and all traces of the earlier styles have disappeared. The staircase, which is shown on Plate XXXVI., is at right angles to the main hall by the garden entrance.

The pierced panels are beautiful alike in design and execution, and the scroll to the end newel, designed as a screen to the end of the bottom step, adds considerable interest to this feature. The risers are enriched with long narrow panels. The upper part of this stair, which leads to the state apartments on the first floor, has been considerably altered and restored.

Plates XXXVII. and XXXVIII. illustrate the woodwork in the oak or dining room on the ground floor. This room is elaborately panelled, and has some well-designed ornament. On Plate XXXVII. is shown the main double door, which opens into a study or ante-chamber, and so to the hall. This side of the room is elaborately panelled as shown on the plate, the other sides are more simply treated, being more cut up by the windows, fireplace, and service door. The two doors are very similar in treatment, but sufficient variety is shown in details to avoid the charge of repetition. The curving down of the bed molds of the cornice into a volute to support the swags is a noticeable and effective piece of detail. The fireplace is not so satisfactory in design as the rest of the room, the curved architrave and cornucopia above having a cramped appearance. The lower part is all in marble.

XXXIX. PEMBROKE COLLEGE, CAMBRIDGE.

THE chapel here was built by Wren in 1666. It is entered from the first quadrangle under the organ gallery, at the west end, and the upper part of this screen forms the front of the gallery. The chapel has been a good deal restored, the circular-headed panelling along the sides, corresponding to the two stall seats shown, being new; but the original row of shields and swags, all differing but slightly from the one shown, is almost complete. The organ, some of the pipes of which are supported by three cherubs' heads as sketched, was built in 1707, before which doubtless the panels and capping ran straight across; but its effect is considerably enhanced by the addition of the outer group of pipes, with the well-modelled corbels and many-faced entablature. The pierced woodwork, too, covering these pipes is very attractive. The book-cases from the old library are good specimens of this type of work, of which several examples are to be found.

XL. ST. LAWRENCE JEWRY.

THIS plate illustrates one of the two similar doors in the vestry of this church, both beautiful examples of work of this period, alike in design and decoration, as indeed is the rest of the room, the rich plaster ceiling, with the centre picture by Thornhill, adding much to the effect. This church was built in 1671, the vestry being at the north-west end, approached through the vestibule and ante-room under the tower on the one side, and from the north aisle of the church on the other. The moldings are of that standard of excellence that one looks for at this period, and the carved fruit and flowers in the swags and pendants are executed with the artistic skill of which Grinling Gibbons alone was the master. Over the fireplace is a panel, modelled similarly to the door architraves, in which is a painting of the martyrdom of St. Lawrence, to whom the church is dedicated.

XLI. ST. STEPHEN'S, WALBROOK.

THIS church, which was built between 1676 and 1678, is considered to be one of Wren's masterpieces. It is a parallelogram divided into five aisles, and the west end of the centre one is occupied by this gallery and door screen. It is a beautiful piece of work, with richly carved moldings and entablature. The part which is drawn to scale on this plate is the original work; the organ above, which is also an elaborate and imposing piece of work, was built nearly a century later. The reredos, the cover to the font, and the pulpit are all beautifully worked in the same style as the screen.

XLII. TRINITY COLLEGE, CAMBRIDGE.

THIS magnificent library was built mainly through the exertions of Dr. Isaac Barrow, who was Master of the College from 1673 to 1677. The work was begun on the 23rd of February, 1675, by Robert Grumbold, who built Clare River buildings, he being master mason.

The room is 150 ft. long by 38 ft. wide, and paved along the centre with black and white marble. There is a drawing of Wren's in existence, dated 1686, for the "classes," or bookcases, with their furniture, which consists of table and two chairs in the open bays. The gates of the smaller closed bays are splendid specimens of wood carving, without doubt attributable to Grinling Gibbons, who also executed the coats-of-arms, panel decorations and the carved work to the end niches, one of which is illustrated on this plate. Gibbons was at work here from 1691 to 1693. Cornelius Austin executed the woodwork and Cibber the sculpture, so we can gather that most of the available talent of the time was requisitioned for this work.

XLIII. FARNHAM CASTLE.

AFTER the Restoration, when the castle again came into the possession of the See of Winchester, Bishop Morley made extensive alterations between 1662-1684. The huge fireplace in the hall was put in at that time; the moldings are rather coarsely executed, but the design generally is very pleasing, with the large console-like jambs carrying the coat-of-arms. The chapel also was redecorated, though a great deal of the panelling and ornament was only executed in a species of "compo," like some of Jones' work at Wilton; but the one door with the arms of the See and flanking swags and pendants of fruit are of wood. The main staircase is also of this date, and with its huge square newels and their finials fashioned into the form of vases of fruit and flowers, is very picturesque, the balusters being rather unusual, the top members following the rake of the stairs, and the remainder being horizontal.

XLIV.—XLVI. HAMPTON COURT PALACE.

THE examples given from this celebrated building are all the work of Sir Christopher Wren, who started working here in 1689; the internal decorations, however, were not completed until after the beginning of the next century. On Plate XLIII. is shown one of the many beautiful doorways with surrounding ornament, of which there are such a number and variety in the Palace. The work is extremely delicate both in moldings and carving, but nevertheless loses none of the largeness and effect which is so frequently the case with small detail. This example is taken from the King's Gallery. The base of one of the pilasters of the large order used here is shown on the Plate, the wall between them and above the panelling being plastered.

Plate XLIV. shows the decorations of King William the Third's bedroom. The door is another cleverly treated variety, with its double-shouldered architrave and curious break in the bed mold of the cornice. The over-door is very fine, as also is the fireplace, with the simple mirror over and the coloured glass border and series of receding shelves above. The flanking panels to the centre picture, as also the beautiful carved limewood frieze, are the work of Grinling Gibbons. Above the low dado the walls are decorated with huge tapestry panels.

The Chapel (Plate XLV.) is a dignified piece of work. Gibbons of course is responsible for the carving of the light graceful frieze to the wall panelling, which latter has a horizontal rail at the level of the door cornice, the frieze of which is set in to clear the panel moldings from the projecting cornice above. The altar-piece has some beautifully carved woodwork in lime, but the stalls are quite plain, except for the curious but elegant pierced and carved brackets at the ends, which are shown in detail on this Plate.

XLVII. AND XLVIII. CHELSEA HOSPITAL.

THIS, another of Wren's buildings, was erected between the years 1682 and 1692. The Hall and Chapel are two splendid rooms, the latter being shown on Plate XLVII. The monotony of the general wall-panelling is broken by the pilasters with the cherubs' head at the top, the stalls being quite plain. The order and attic above, shown on the right of the Plate, run round the semicircular chancel, this part being developed in the drawing. The altar-rail, with its twisted balusters, is shown both in elevation and detail, also the gates in the same, and the pierced carved panels with their beautiful undercut and interlacing scrollwork. The main staircase of the Hospital, with its double newels, is also shown here. The handrail is heavy, and the balusters are of a sturdy build ; the very easy rise in the stair being planned probably out of consideration for the infirmities of the future inmates. The room illustrated on Plate XLVIII. is the Governor's State drawing-room, the height of which, being regulated by the great rooms of the Hospital, doubtless gave rise to the expedient of introducing an attic above the main cornice. We have here another example of a door-head set in, to avoid clashing with the panelling, though this example cannot be considered so happy as that in Hampton Court Chapel. The fireplace is the chief feature of the room, the marvellous carving round the mirror representing the various insignia of warfare of different periods ; the delicate marble mantelpiece must no doubt be attributed to the Brothers Adam.

XLIX. BURFORD PRIORY, OXON.

THIS house is famous as the one-time residence of William Lenthall, who was Speaker of the House of Commons when Charles I. was executed, and continued to hold high office until the Restoration. The staircase is, of course, posterior to his time, being erected probably in the earlier half of the eighteenth century. What a difference is noticeable between this light and graceful structure and the example last noticed, the ponderous if picturesque staircase at Farnham Castle ! The newels have the appearance of erring, if anything, on the side of frailty. Though now in ruins, the inlay mostly gone, the excellent effect of the walnut pattern and border to each stair is very evident.

L. VARIOUS STAIRCASES.

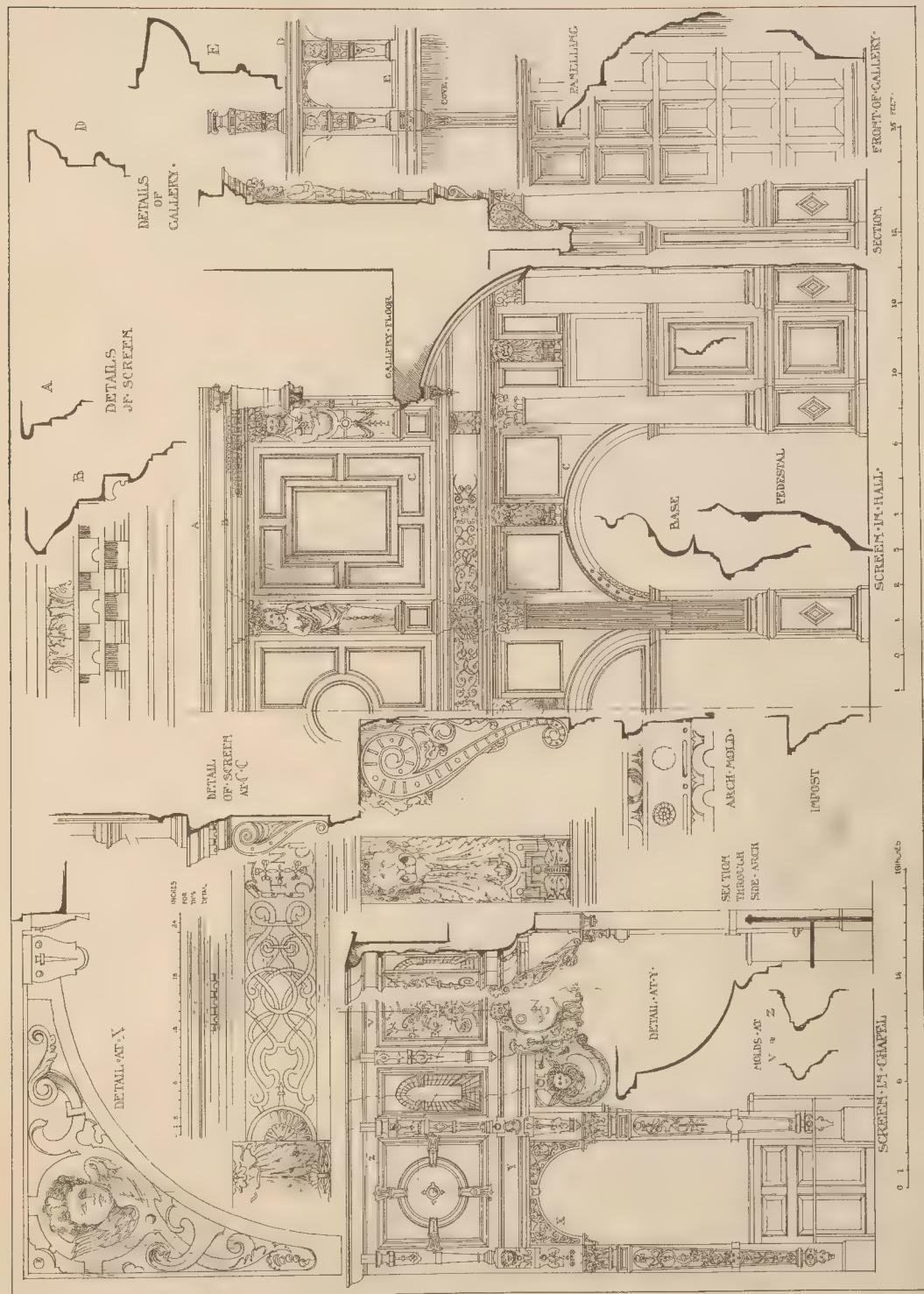
THE examples here illustrated range from the first half of the seventeenth to nearly half way through the next century. The example from Brympton, though perhaps rather inelegant and heavy, is interesting as belonging to the early work of the later Renaissance movement, a leaning towards the Elizabethan type being observable in the newel top, which is carried up and made a feature. The newel and balusters from Cobham were executed about 1650, and were probably the work of John Webb, the before-mentioned pupil of Inigo Jones, who also is responsible for the work in the great hall and the garden front. These are reminiscences of both Coleshill and Thorpe Hall in the balusters and scroll-supported newel respectively. The other stairs illustrated here are specimens of the later and lighter style of open stairs and ornamental step ends.

The Royal Palace at Kew was built in 1631. It is a red brick building, having some curious wood and plaster decorations in some of the rooms. The staircase is an early example of this type, the newel, for instance, being rather heavy compared with those of a later date.

The stairs at Ipswich and Clare College are further examples of this style of stair, both fairly simple, with three balusters to the tread.

The staircase at Great Marlborough Street, W., which dates about 1720-30, is more elaborate, the part shown being at the first-floor level ; the end bracket to the steps is also shown.

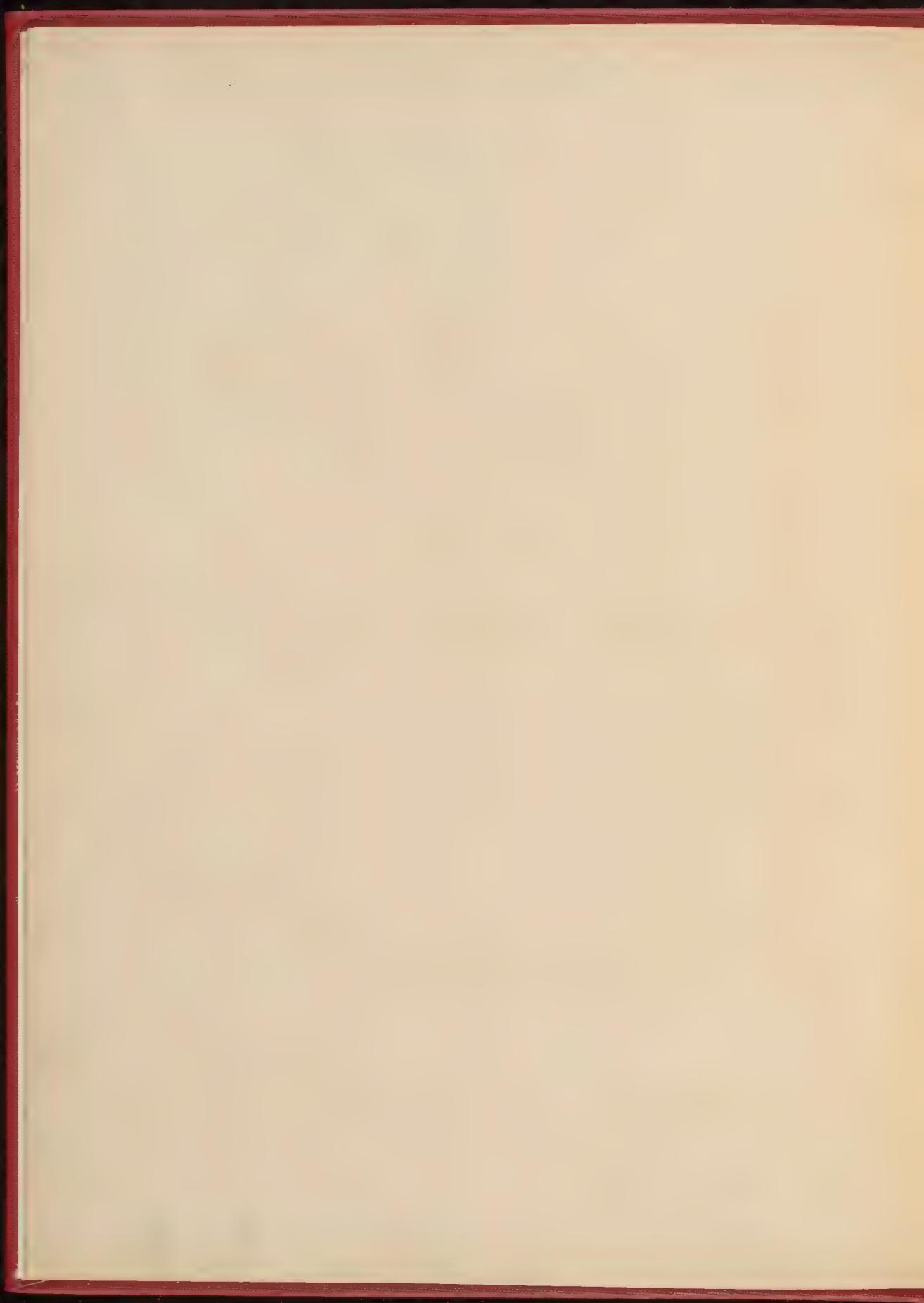
The one from the Hall, Glastonbury (1726) is inlaid in the same style as the one at Burford, but more elaborately.

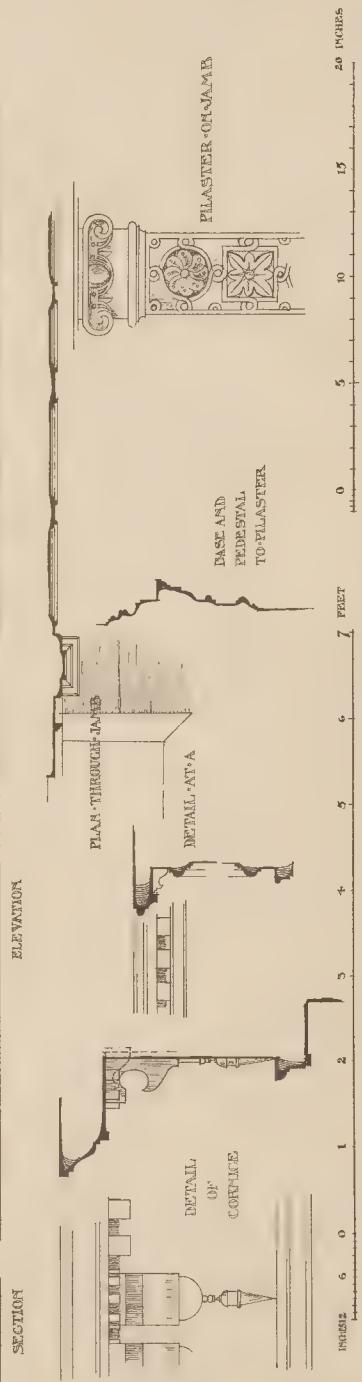
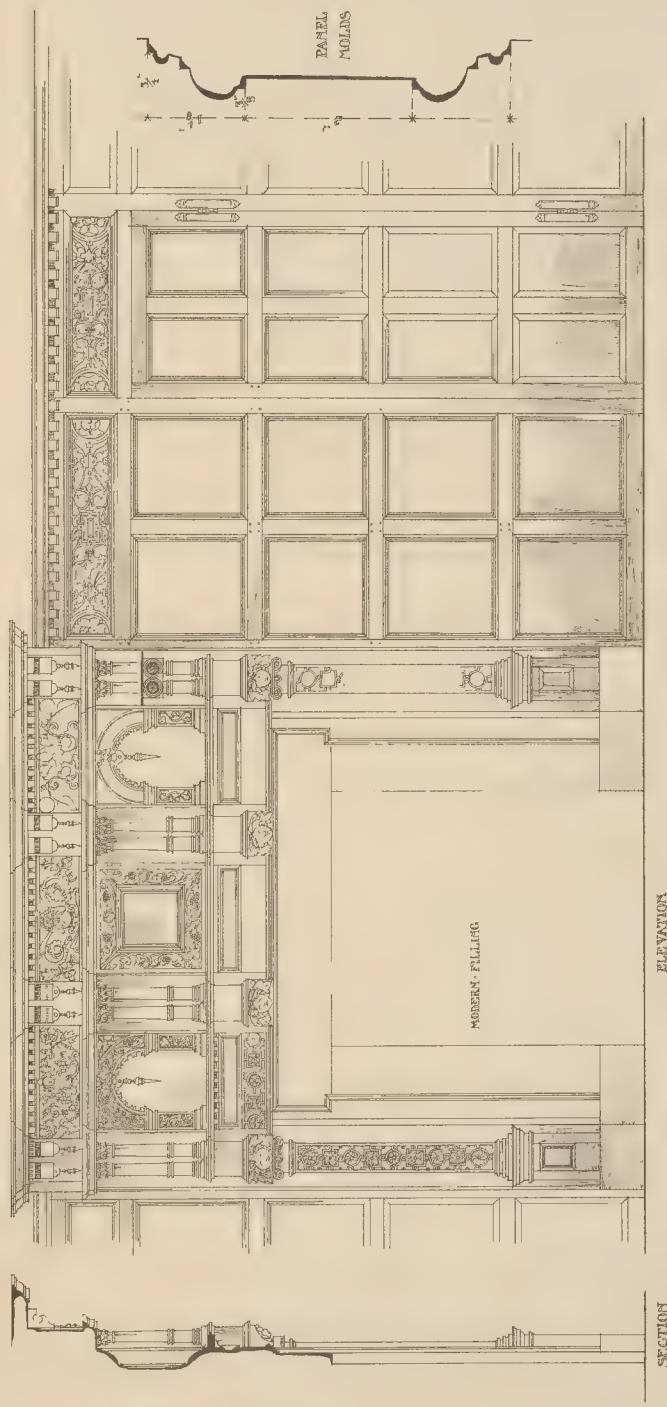


THE CHARTERHOUSE, LONDON.

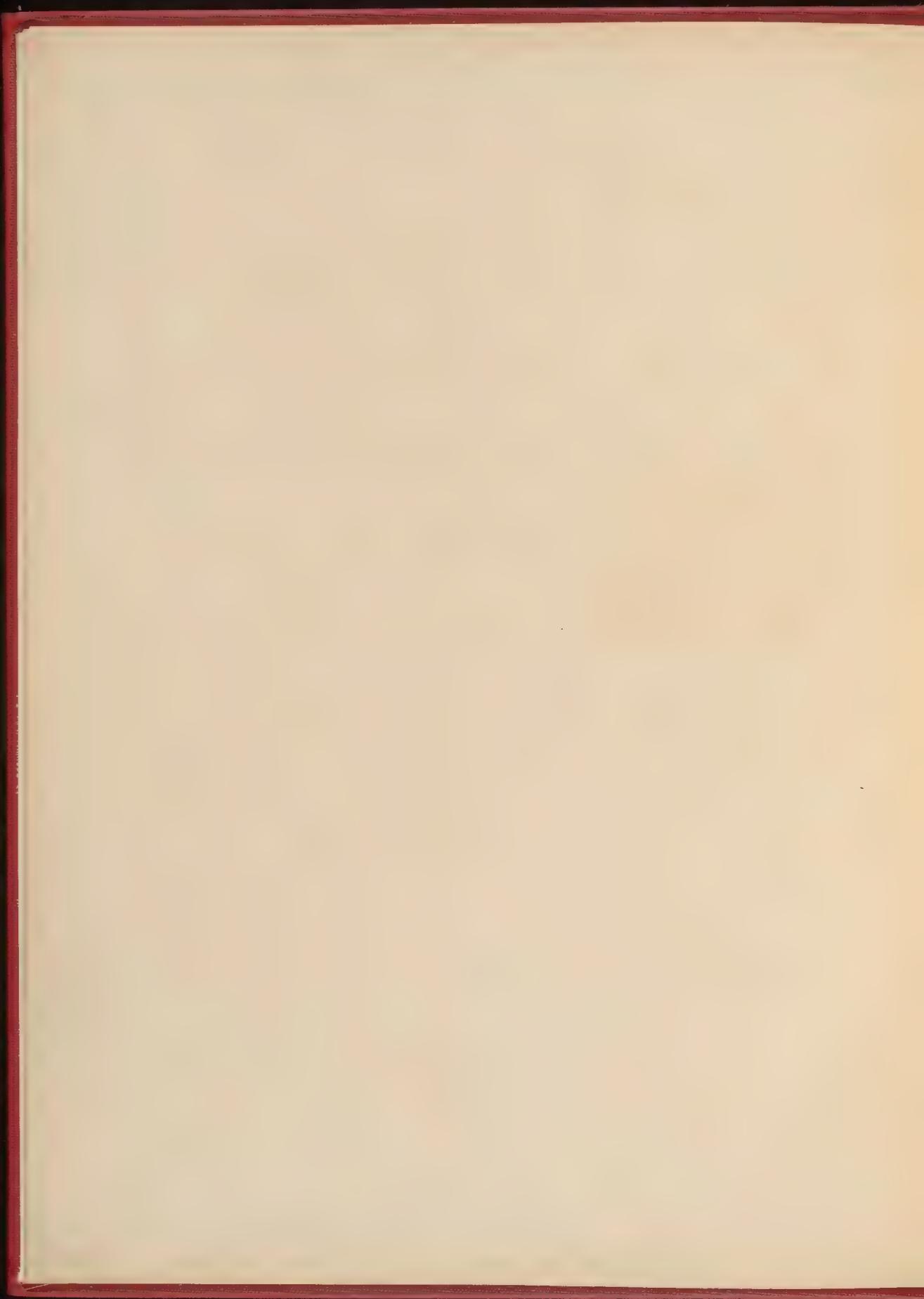
THE CHAPEL SCREEN.

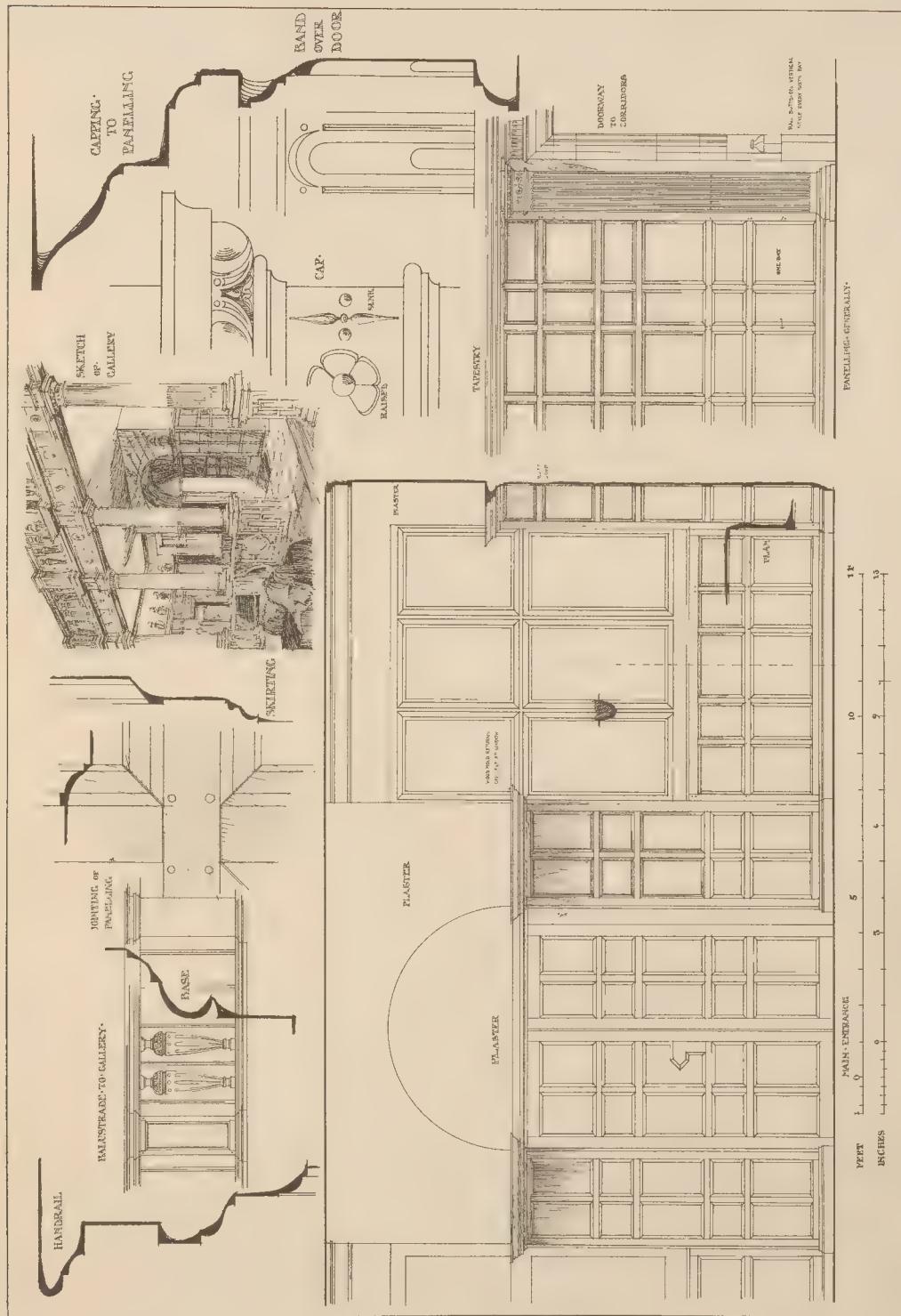
THE HALL SCREEN.



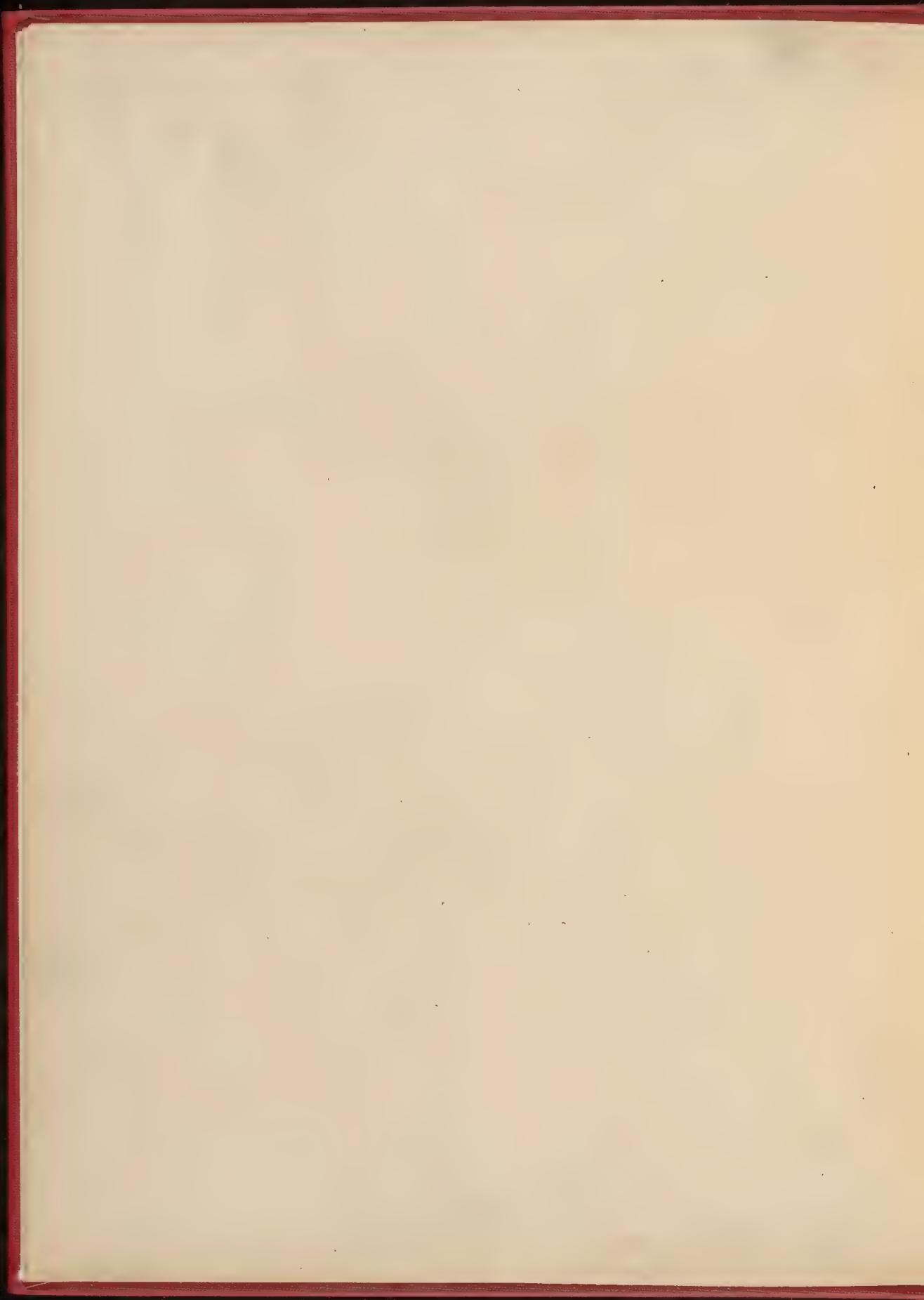


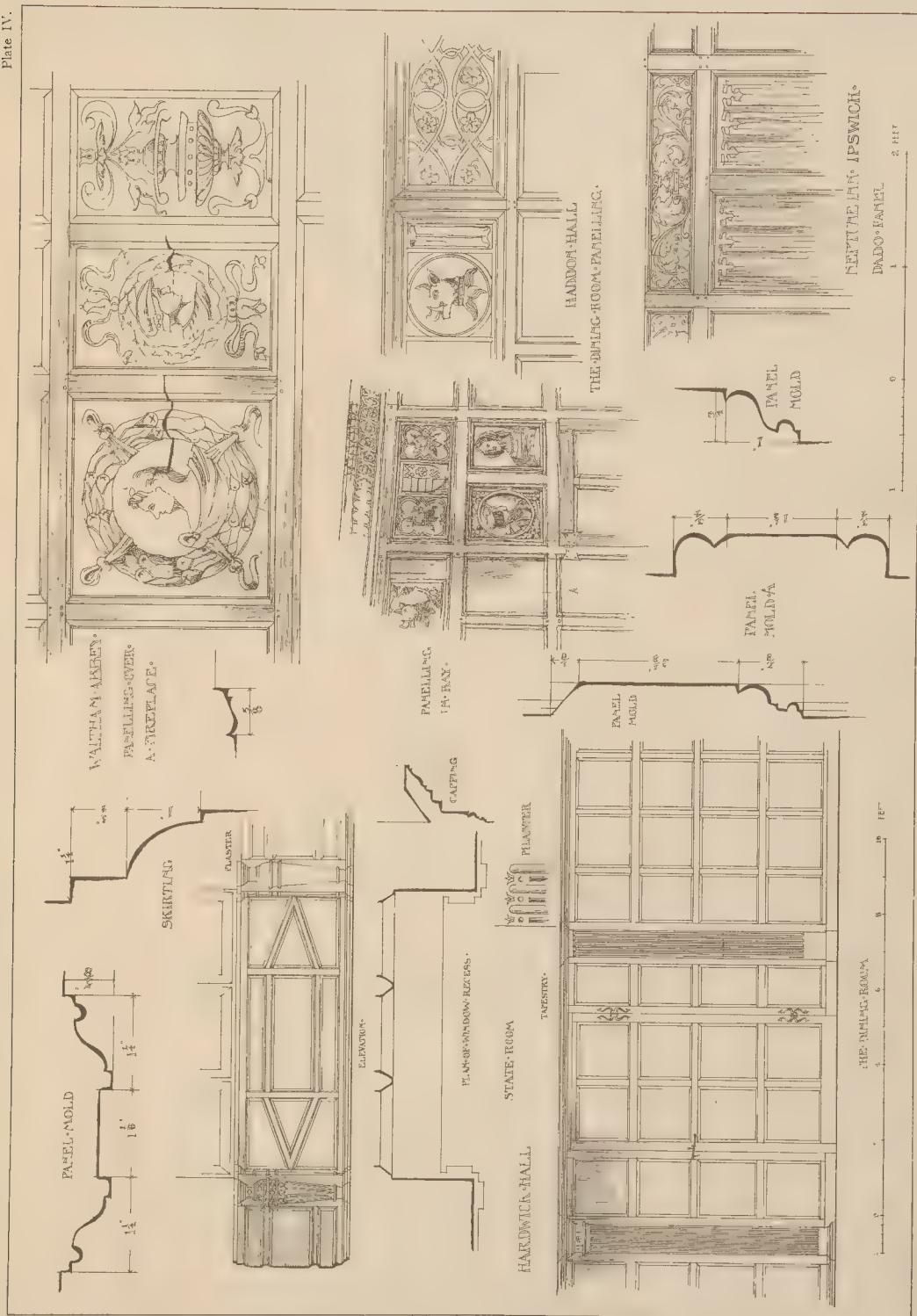
HOUSE IN FORE STREET, IPSWICH.

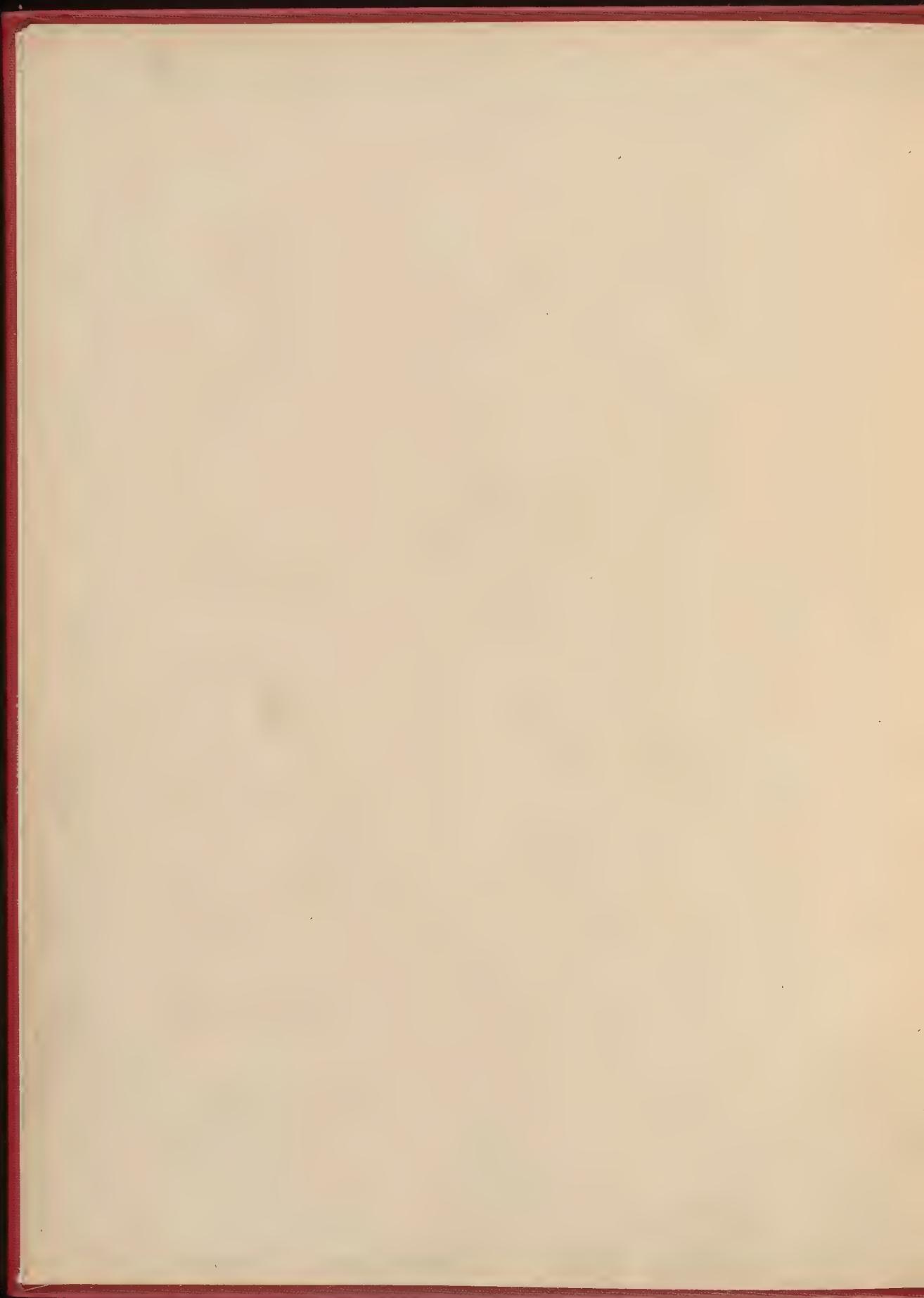


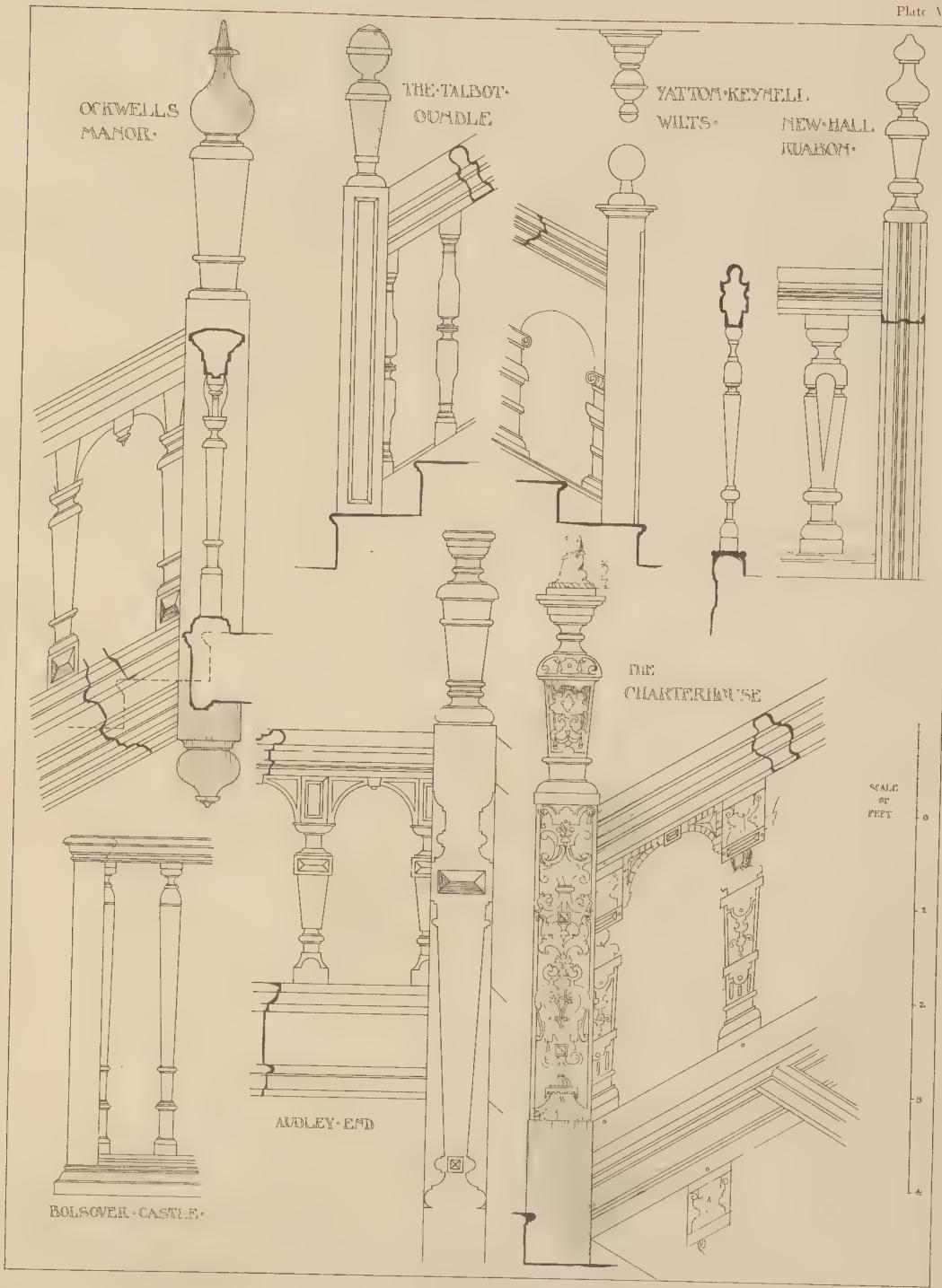


HARDWICK HALL, DERBYSHIRE.
THE ENTRANCE HALL.

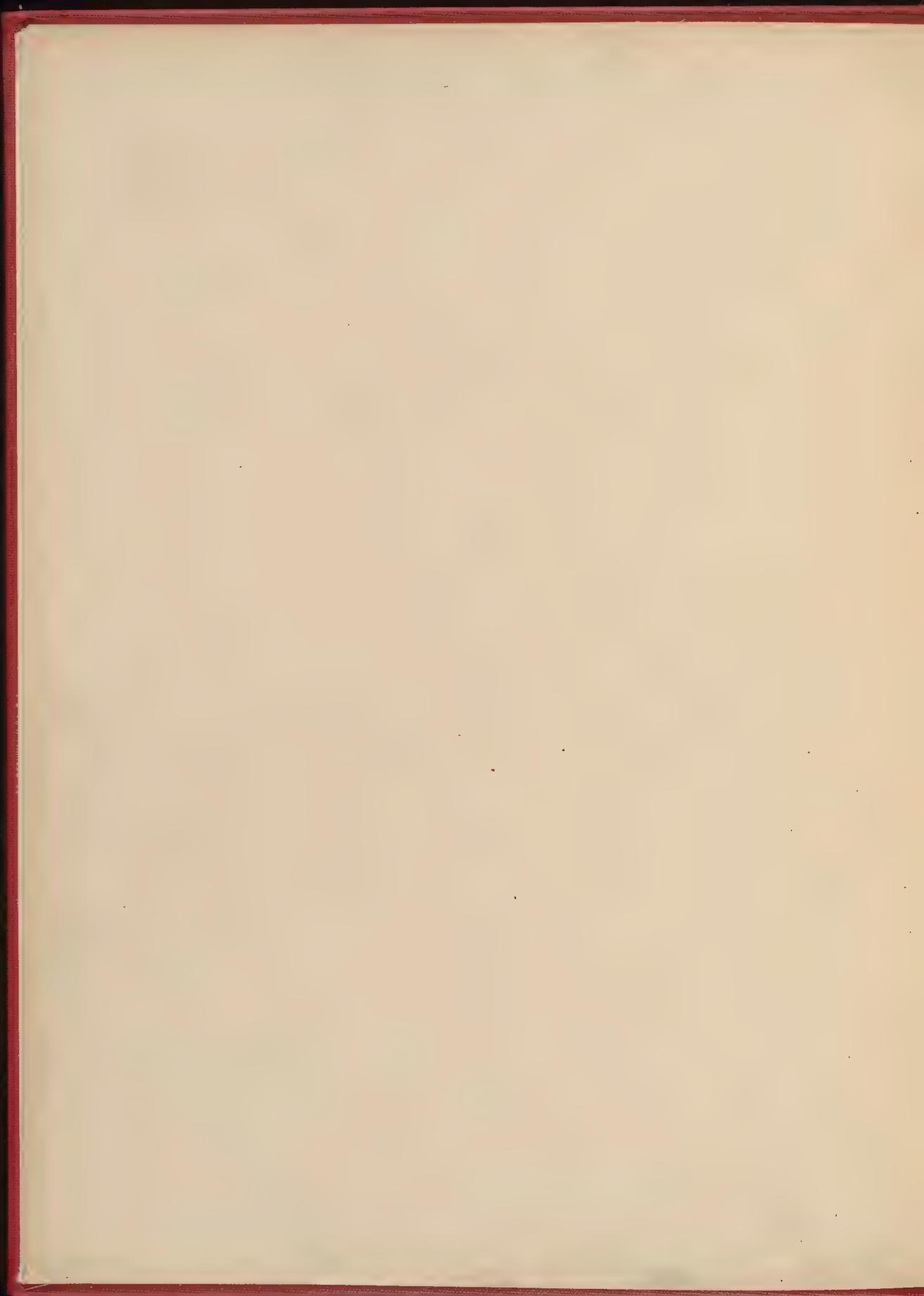


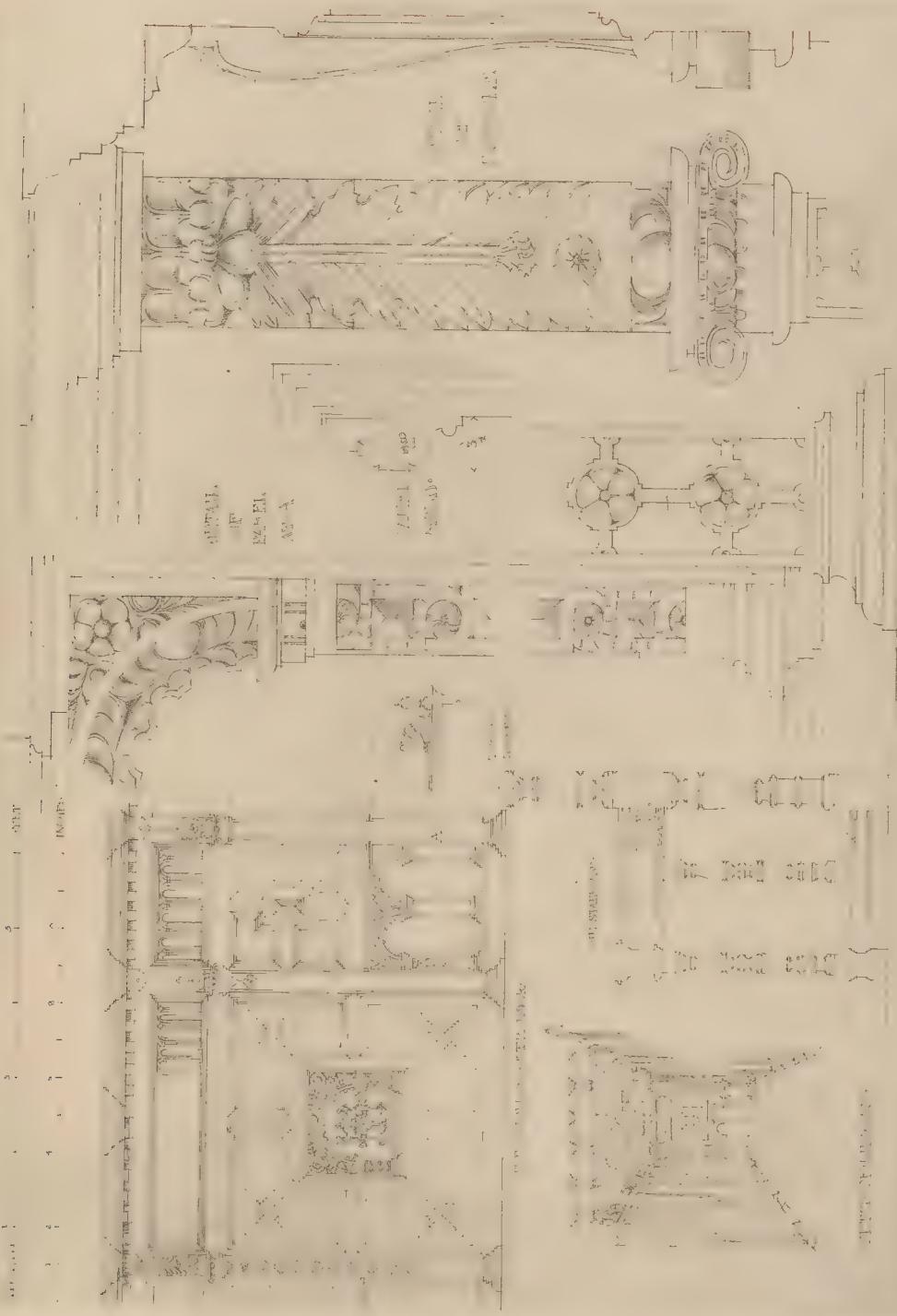




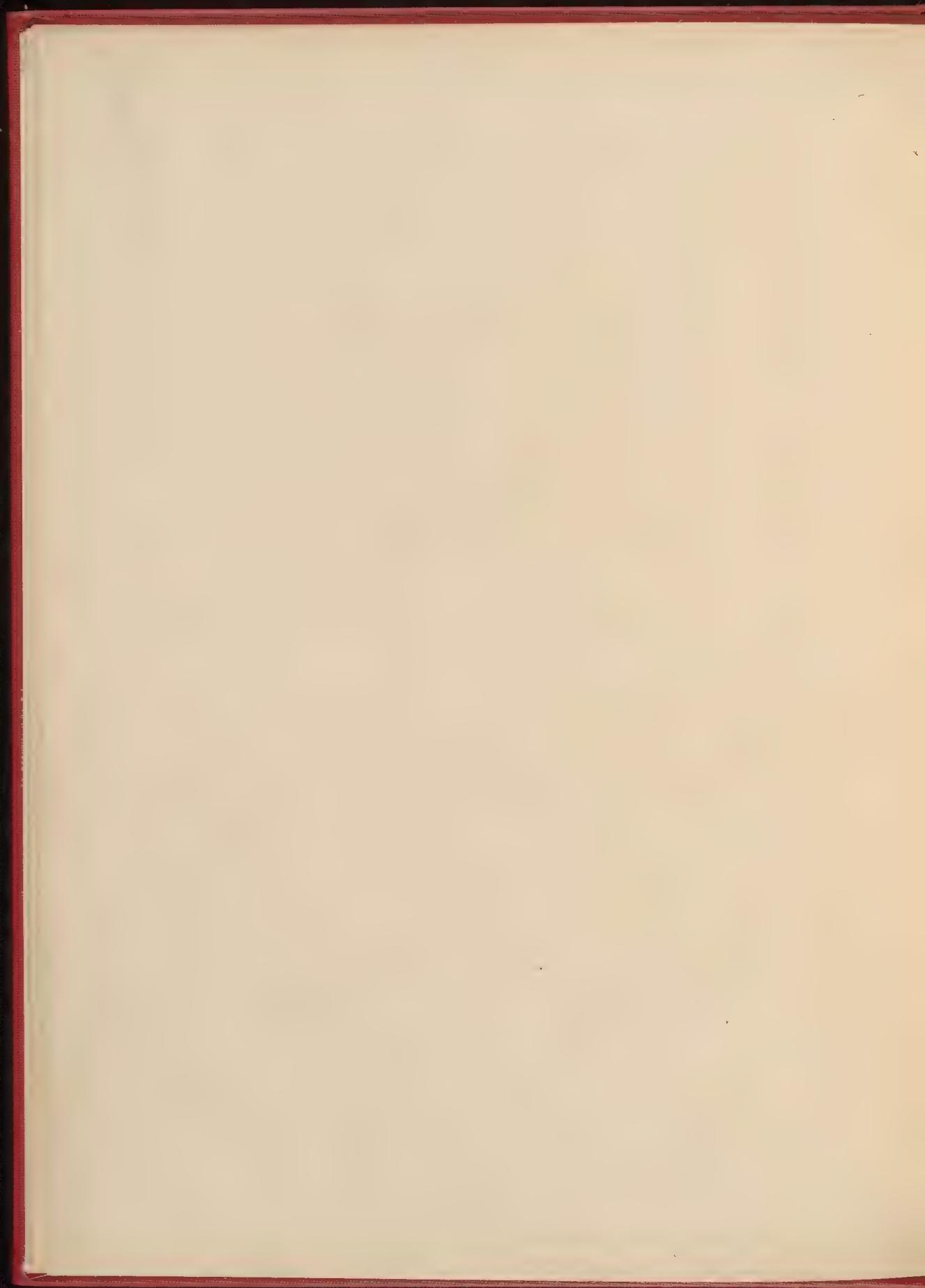


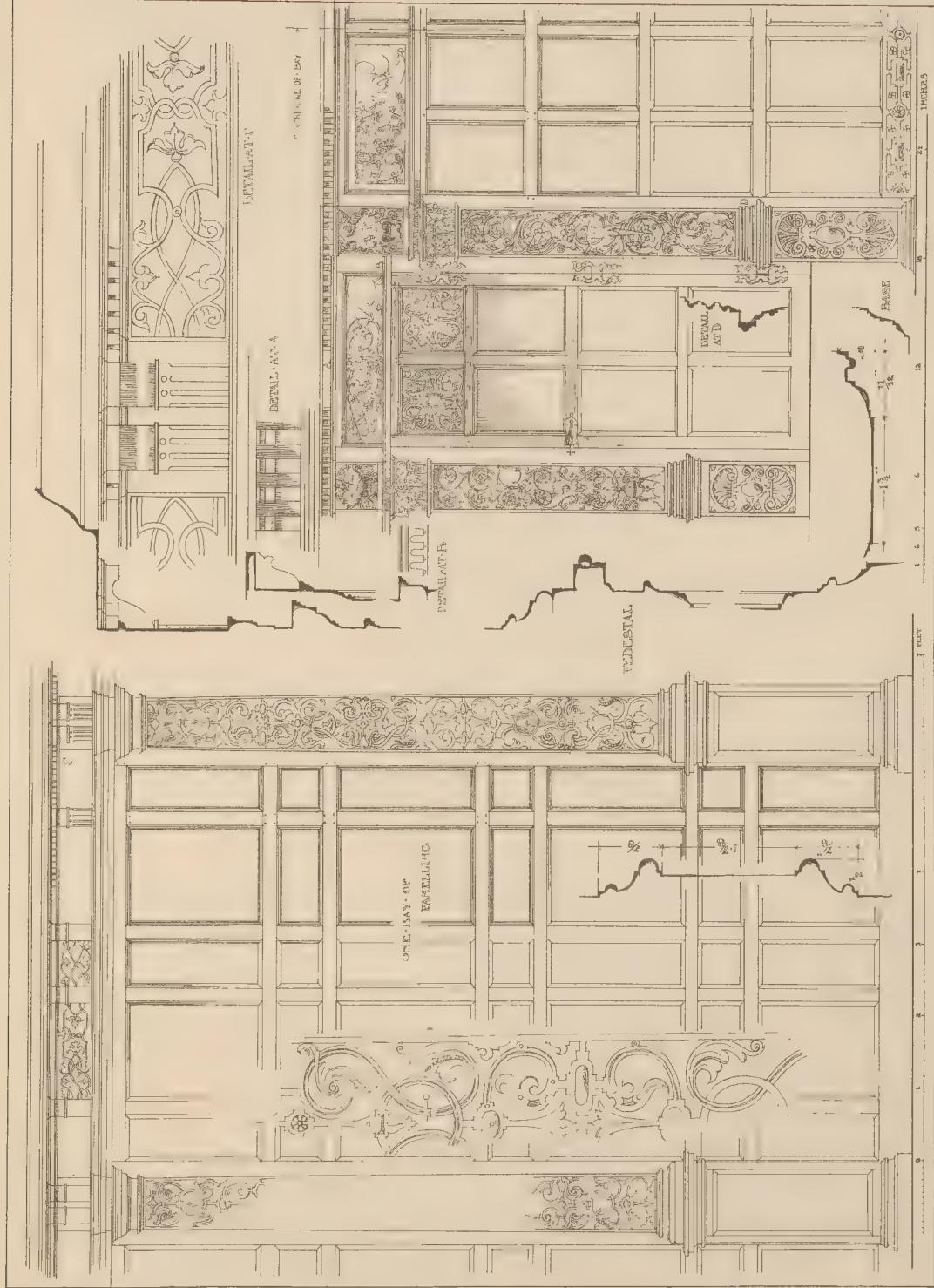
VARIOUS STAIRCASES.





MERTON COLLEGE, OXFORD.
PANELLING IN THE LIBRARY.





FROM BROMLEY-BY-BOW.

PANELLING.
(NOW IN THE VICTORIA AND ALBERT MUSEUM.)

FROM EXETER.

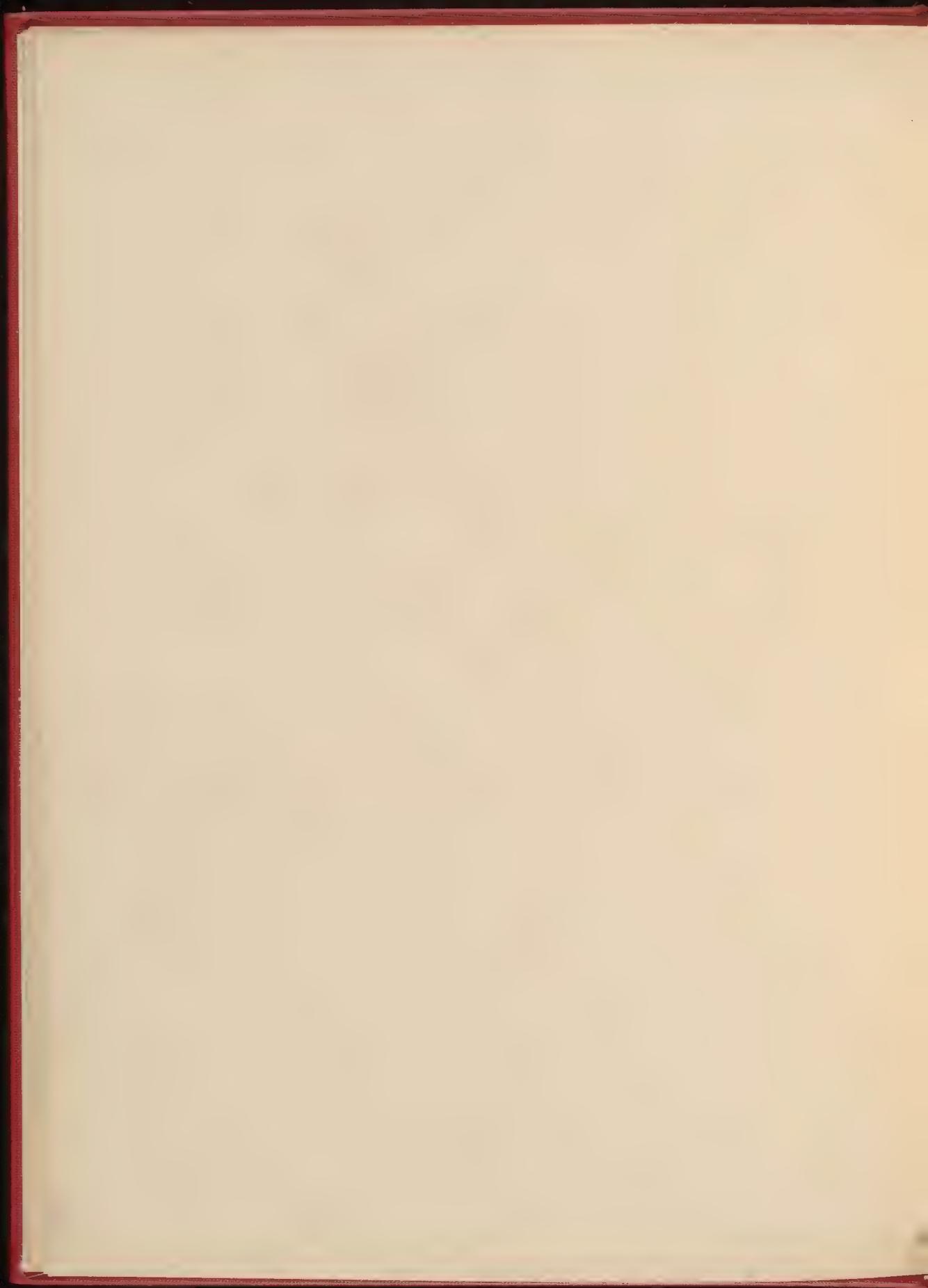
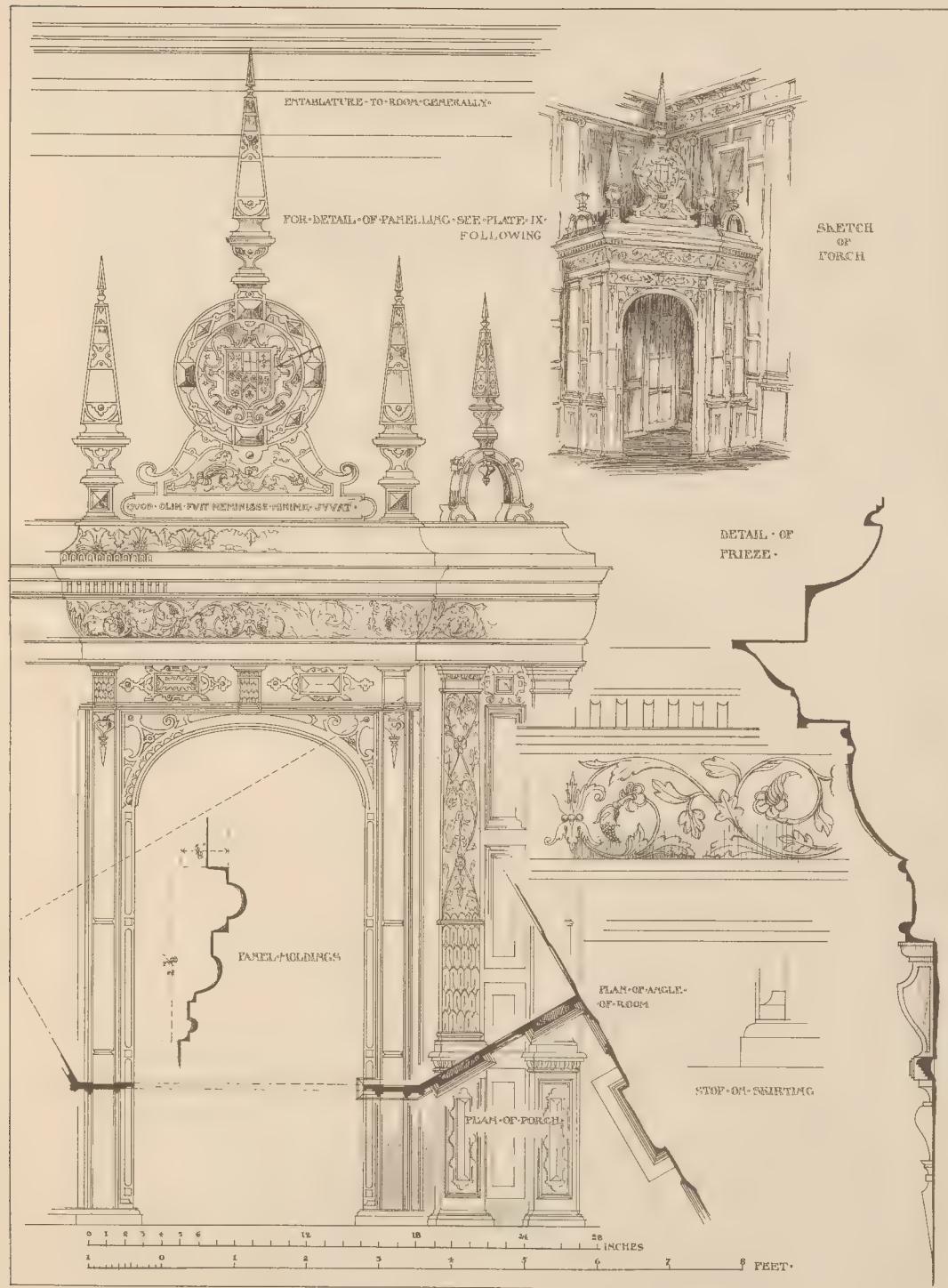
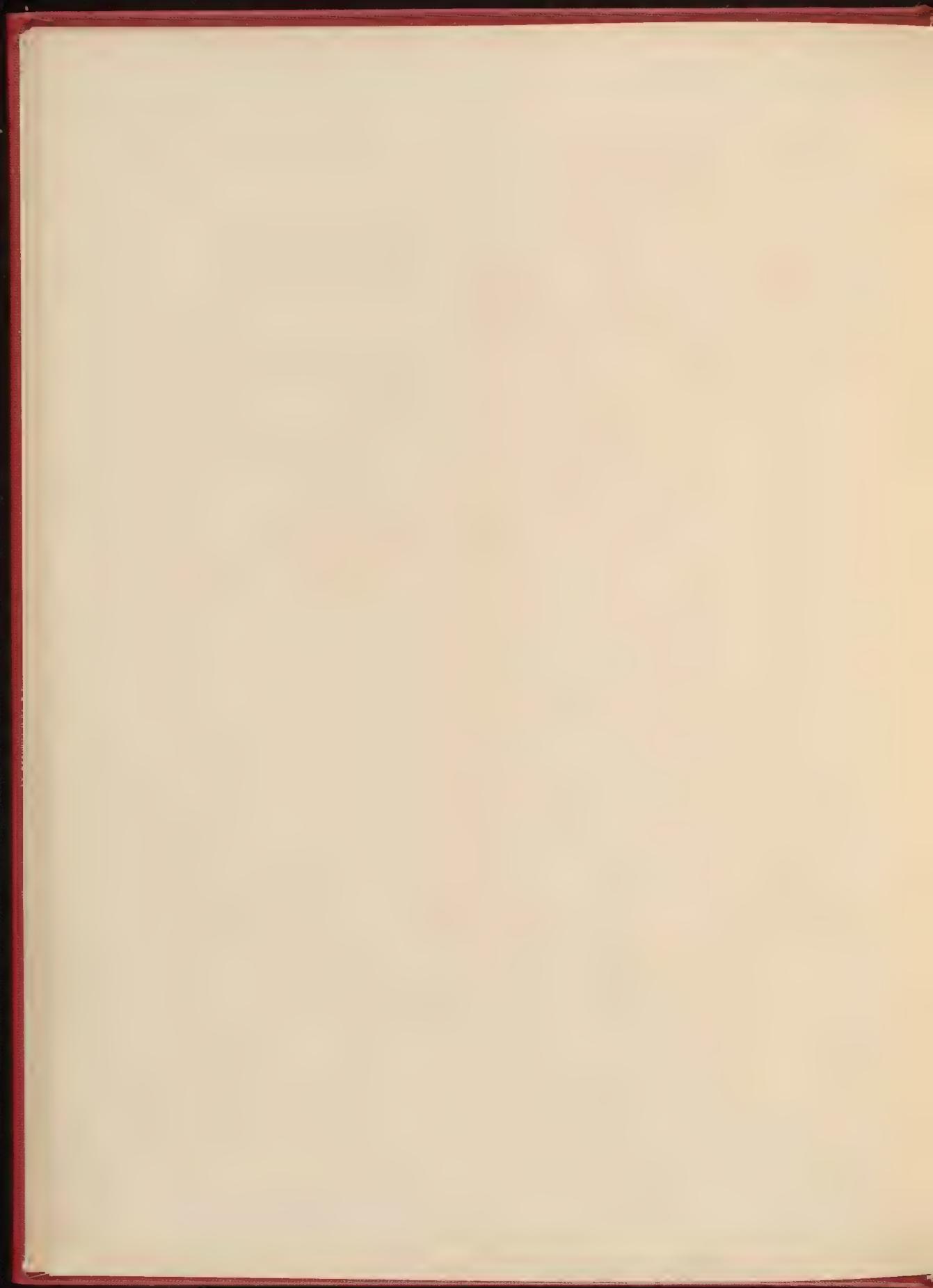


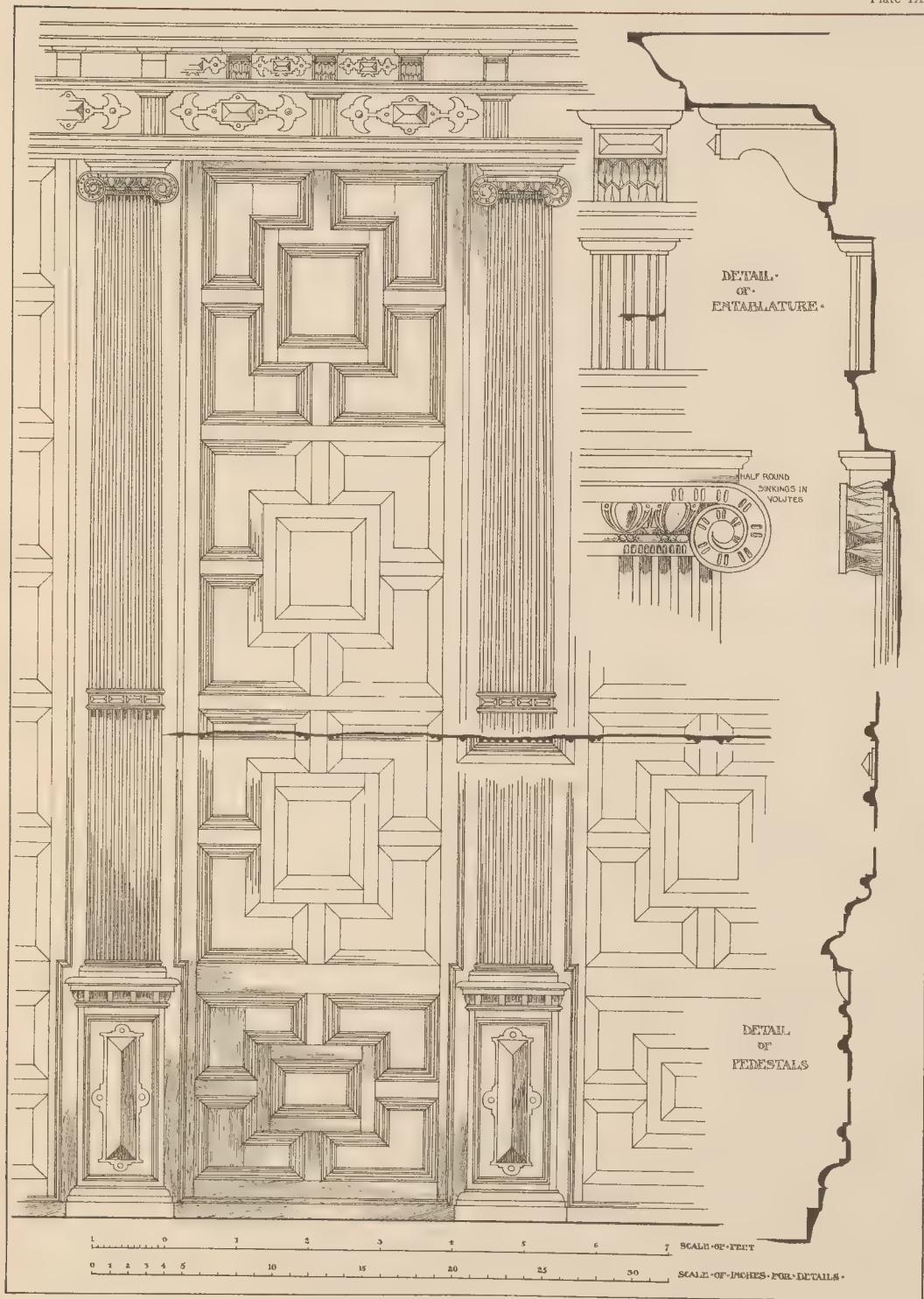
Plate VIII.



BROUGHTON CASTLE, BANBURY.

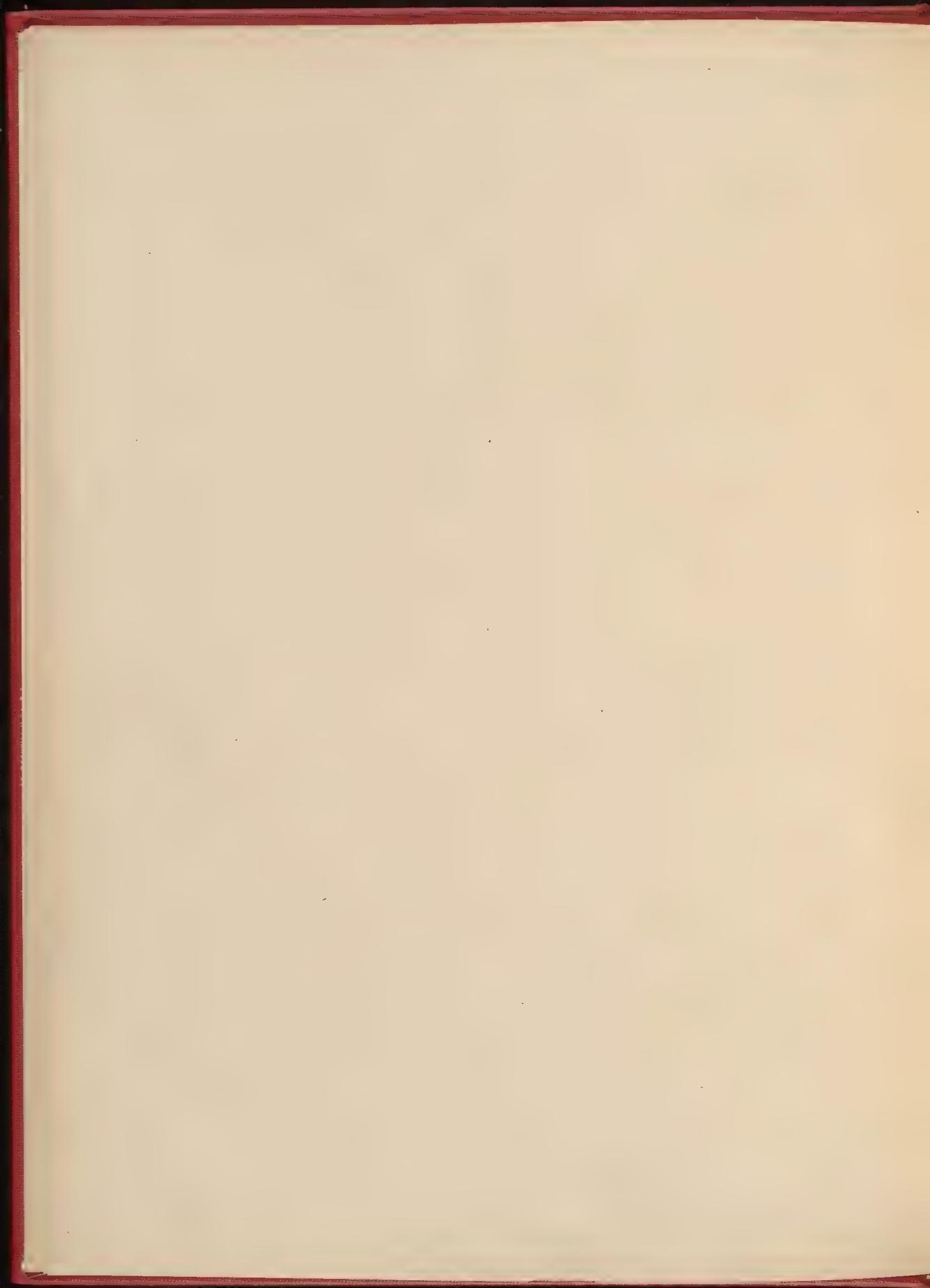
PORCH IN THE DRAWING ROOM.

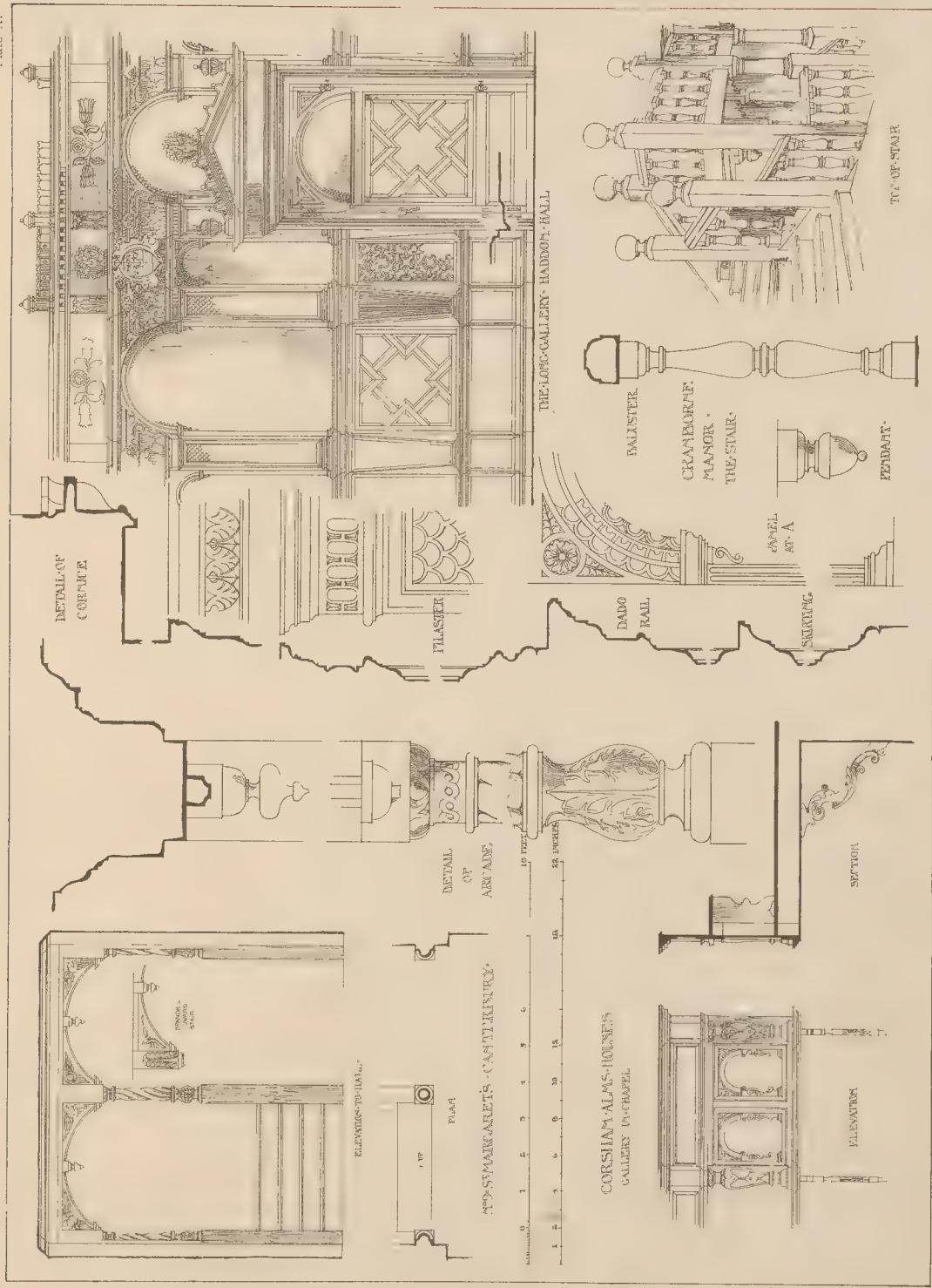




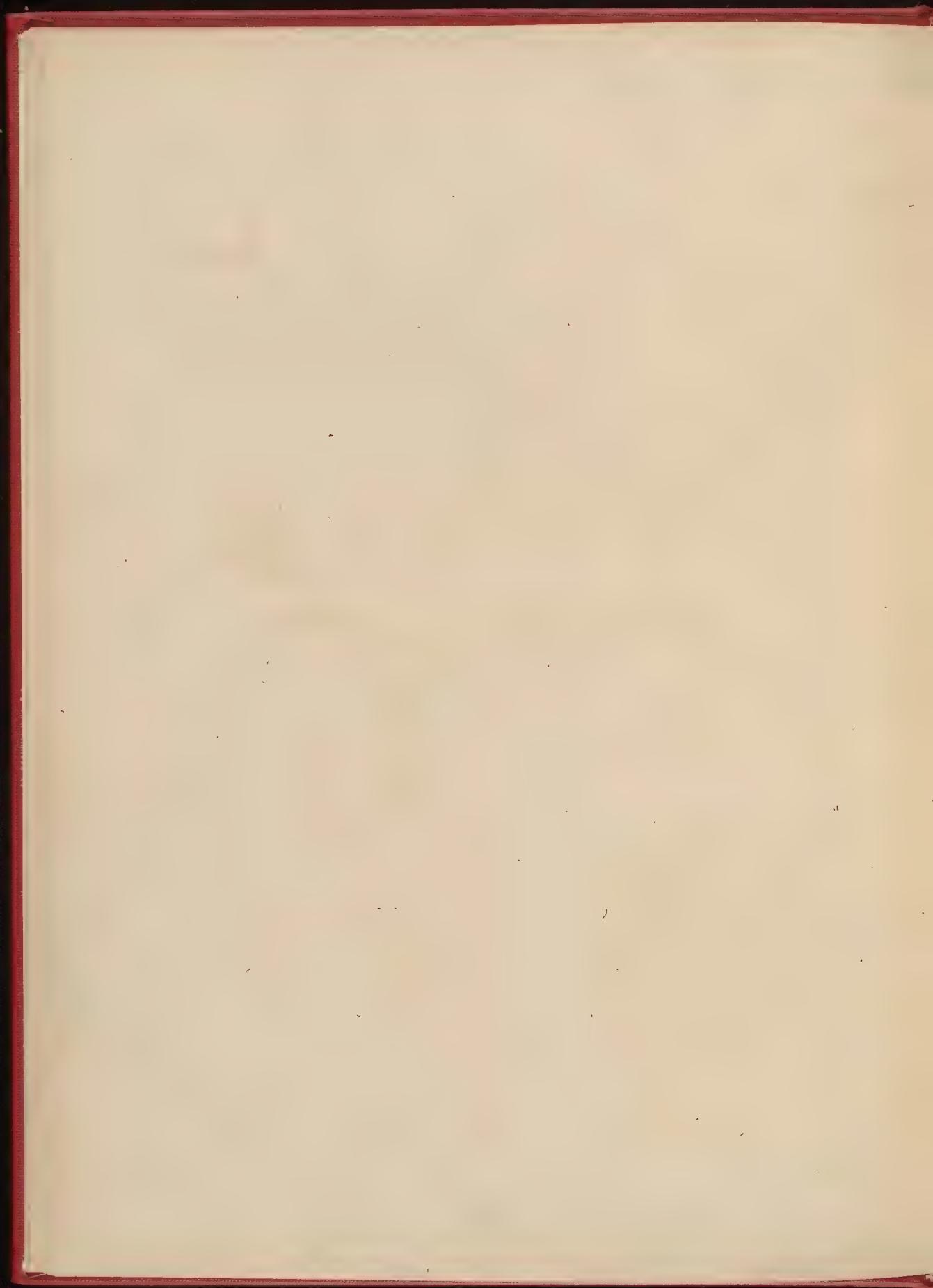
BROUGHTON CASTLE, BANBURY.

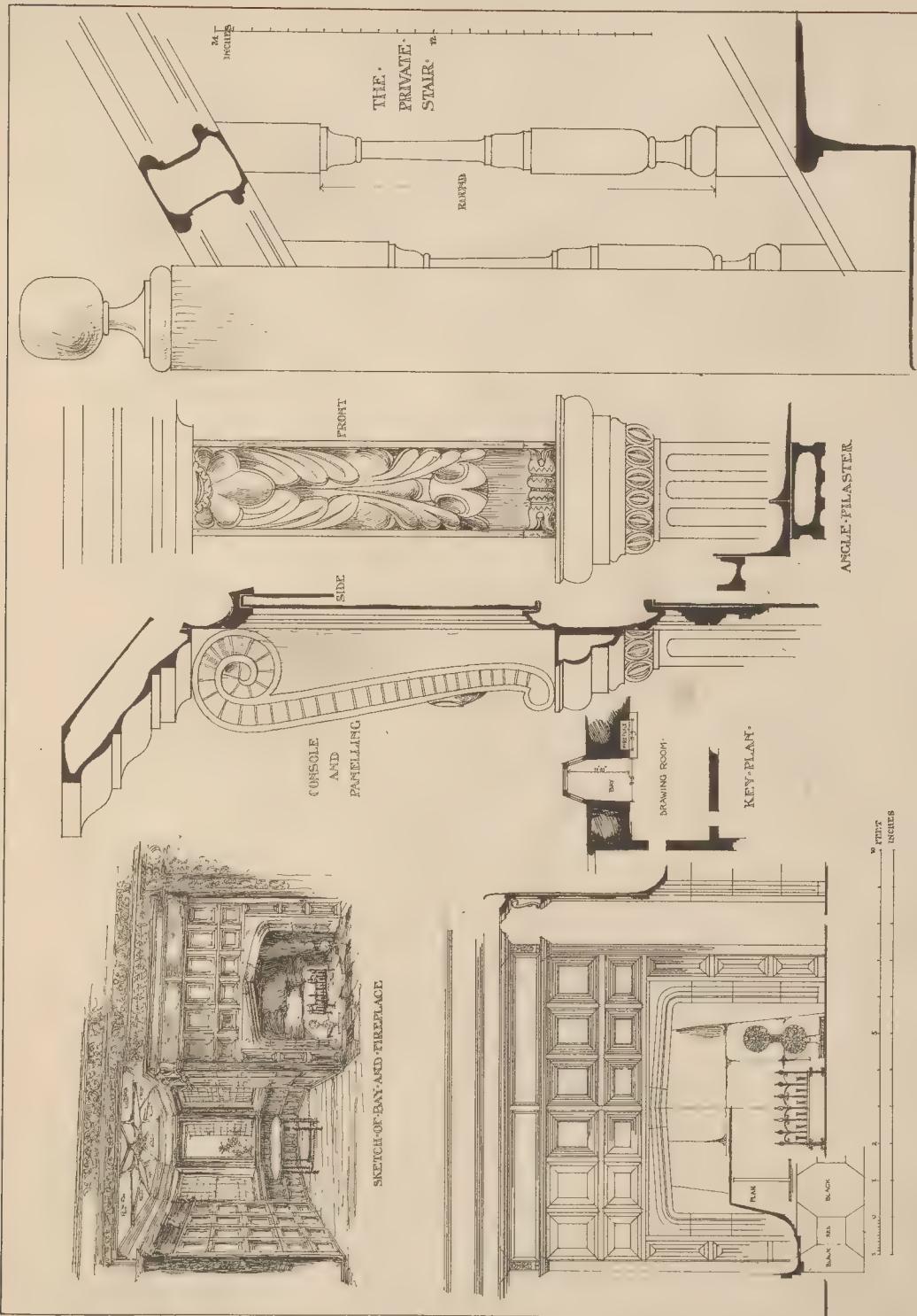
PANELLING IN THE DRAWING ROOM.





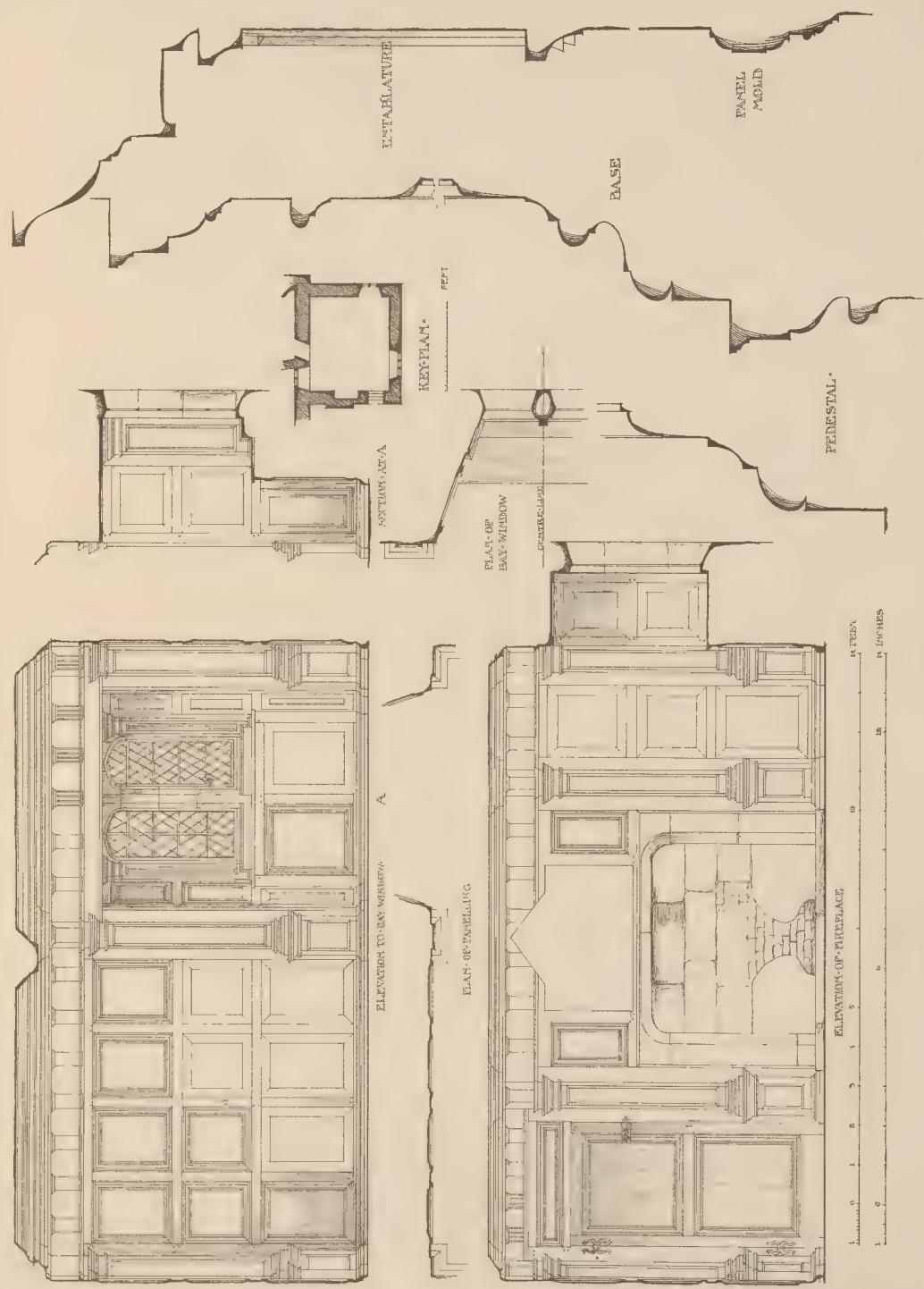
DETAILS FROM CANTERBURY, HADDON HALL, ETC.



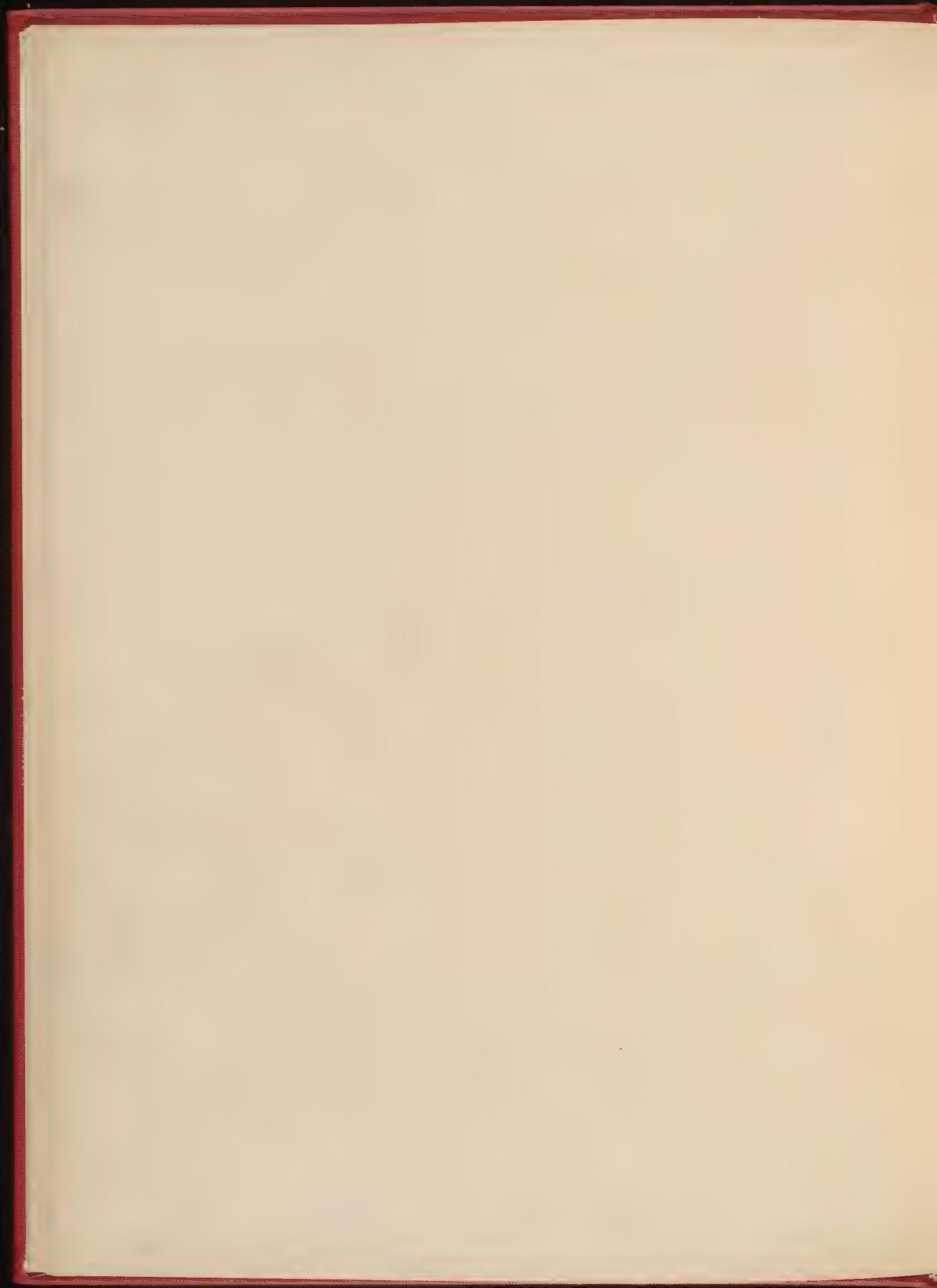


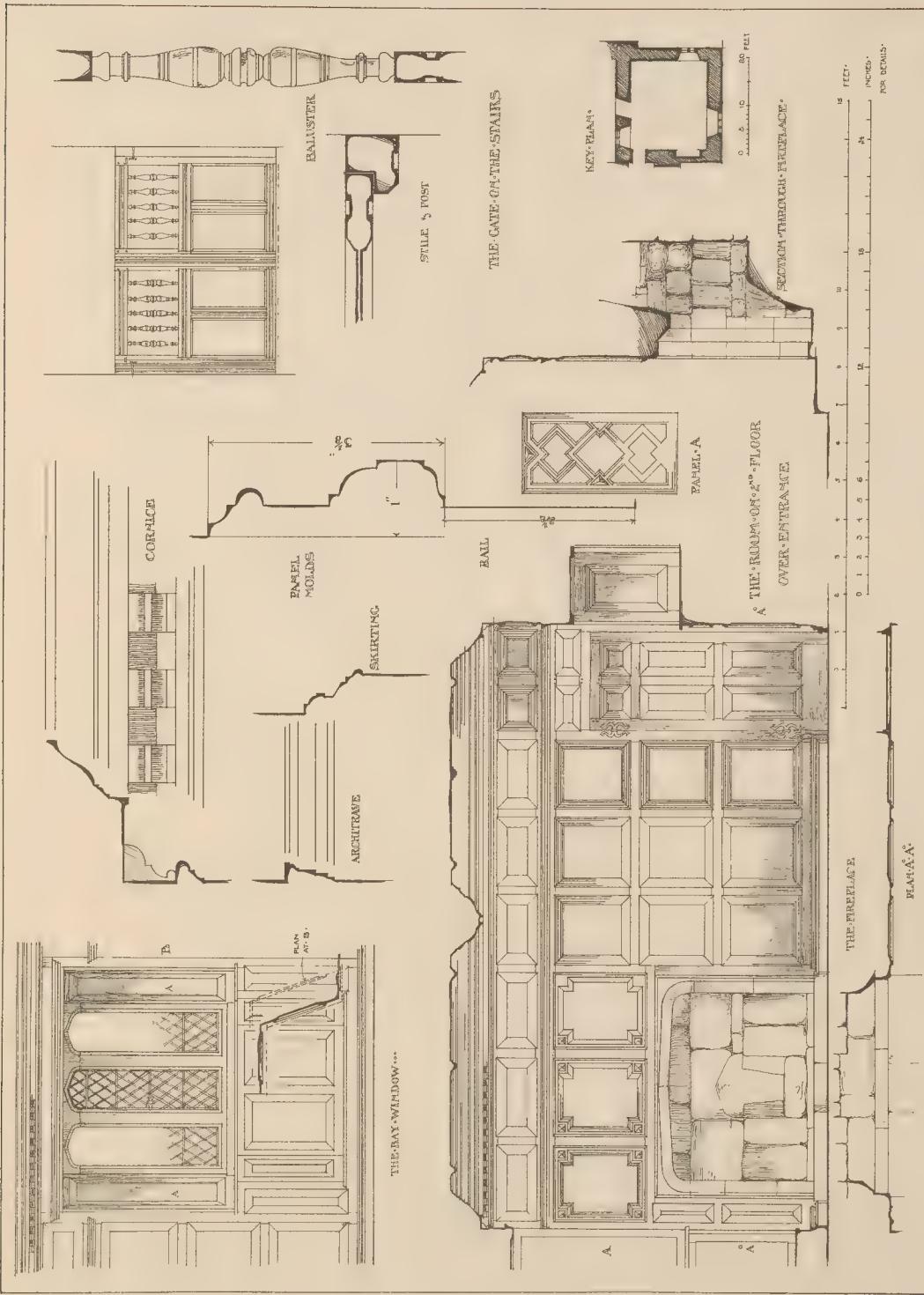
HADDON HALL, DERBYSHIRE
FROM THE DRAWING ROOM.



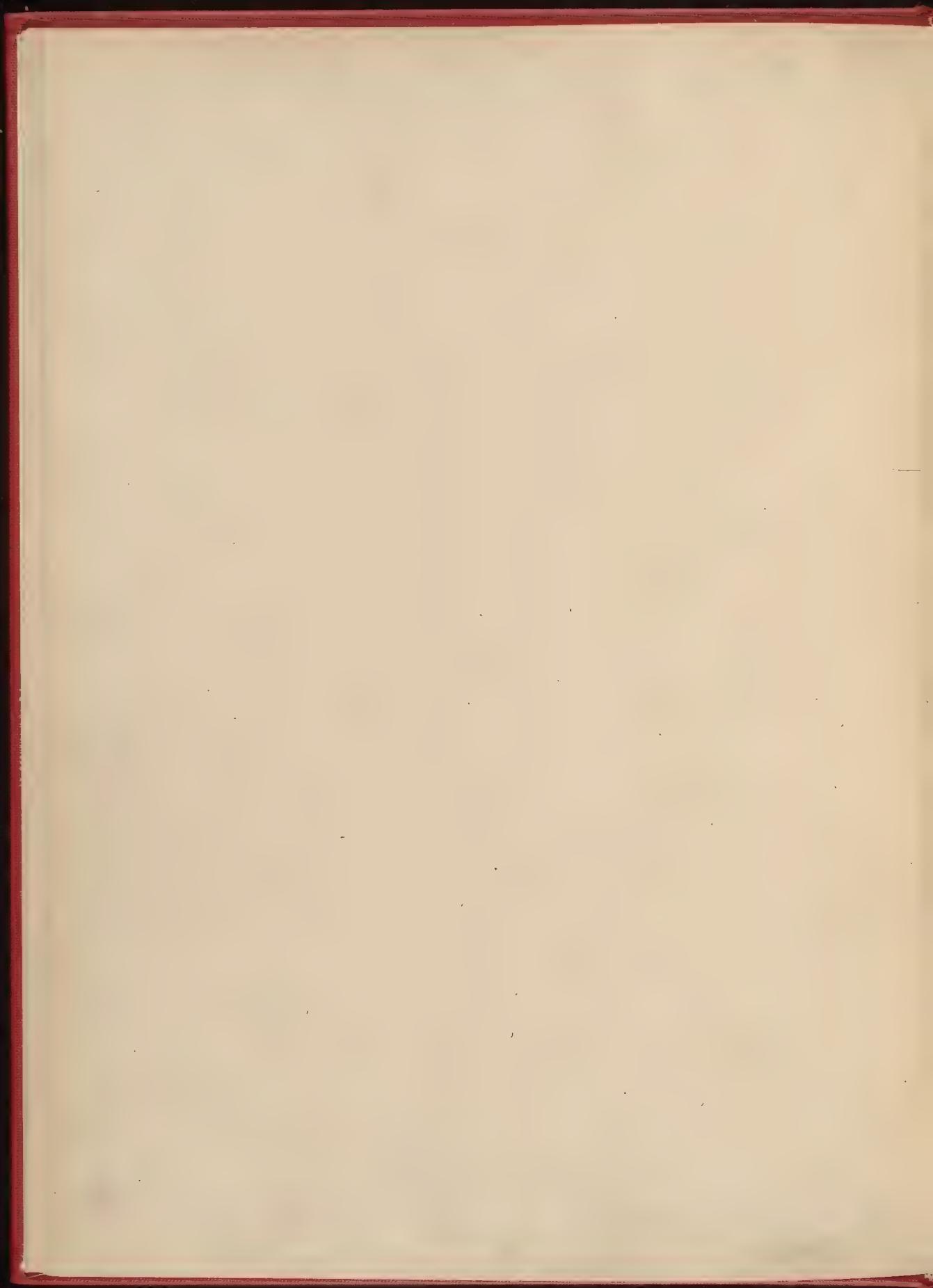


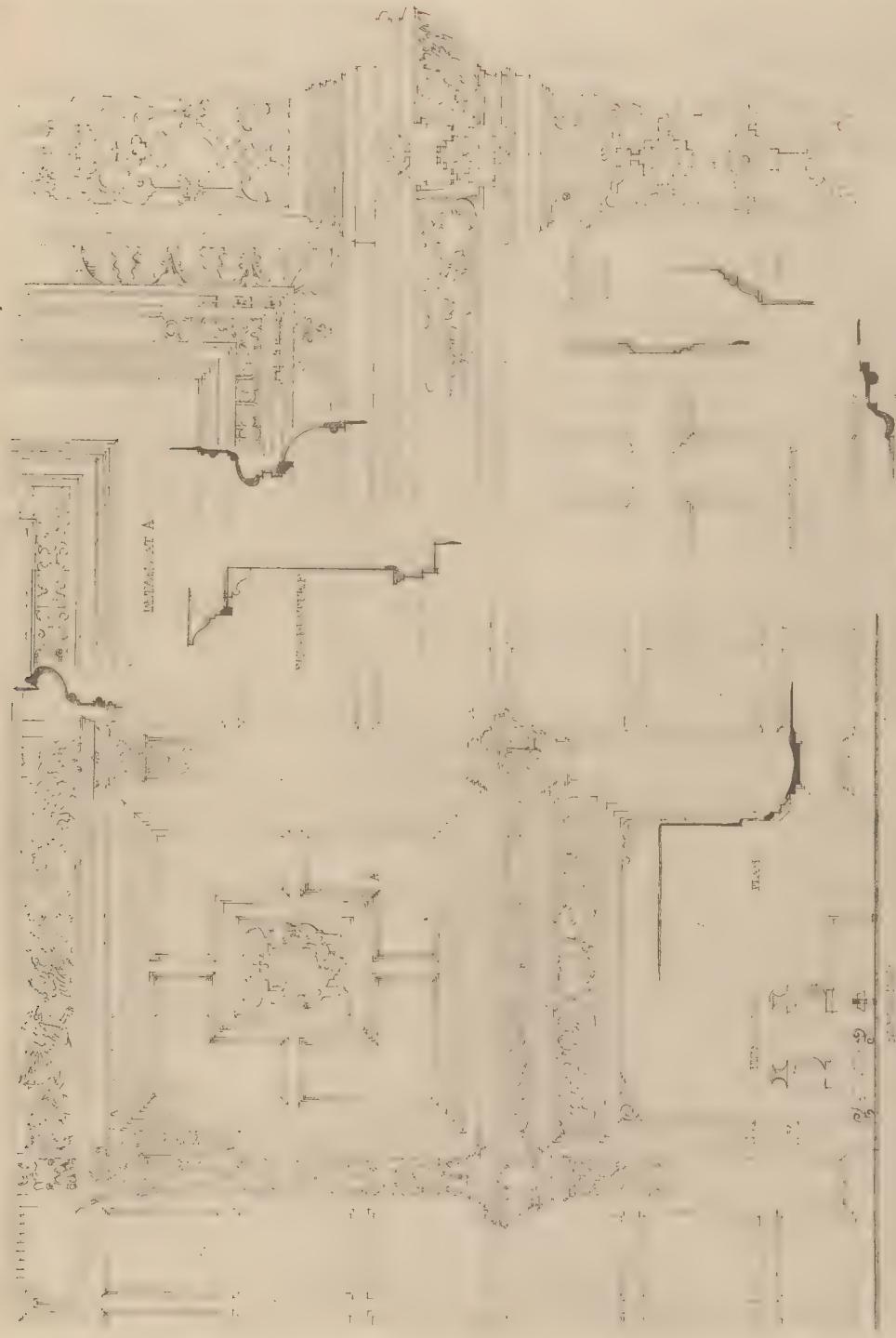
HADDON HALL, DERBYSHIRE.
ROOM OVER ENTRANCE (FIRST FLOOR).





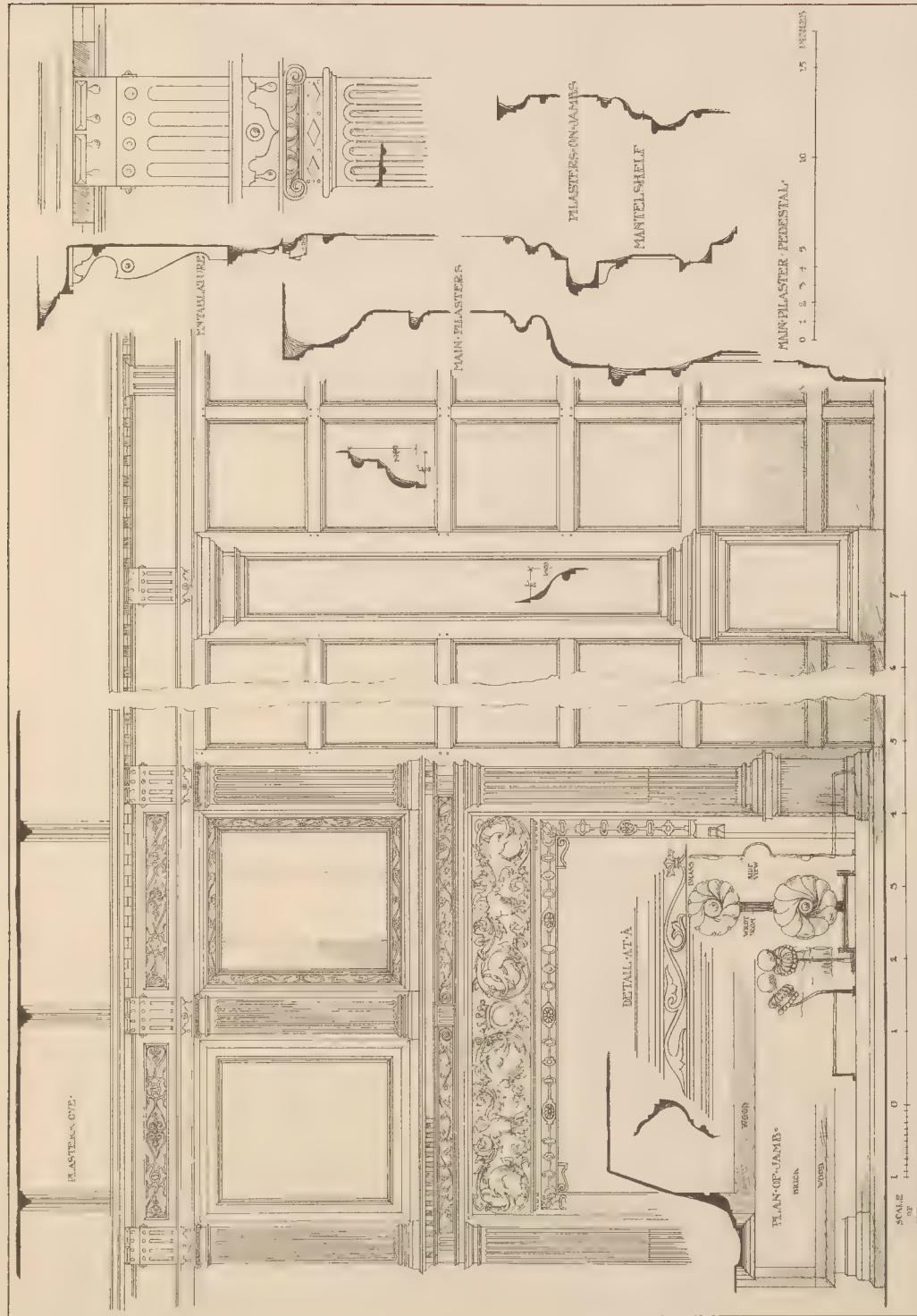
HADDON HALL, DERBYSHIRE.
ROOM OVER ENTRANCE (SECOND FLOOR).



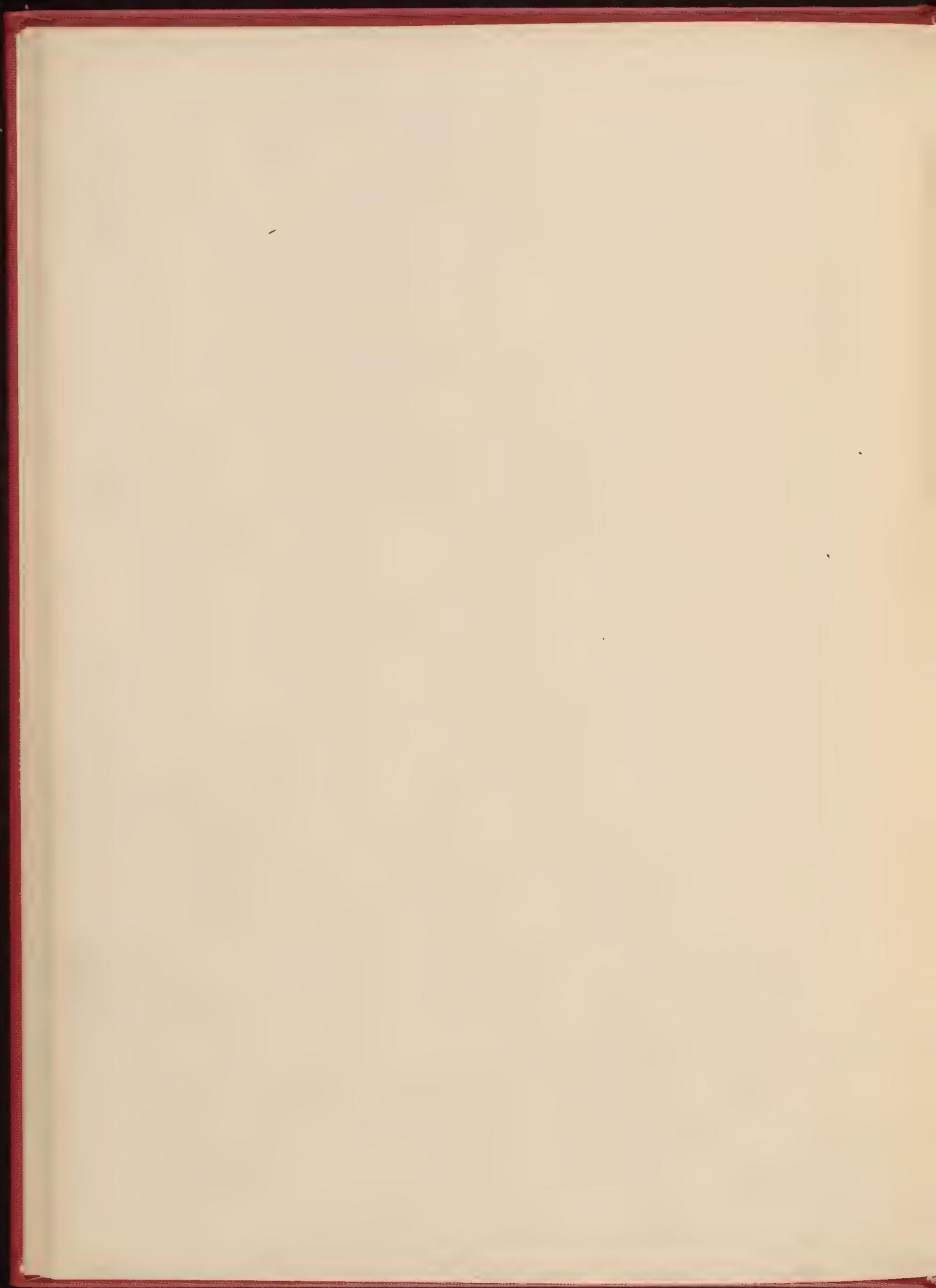


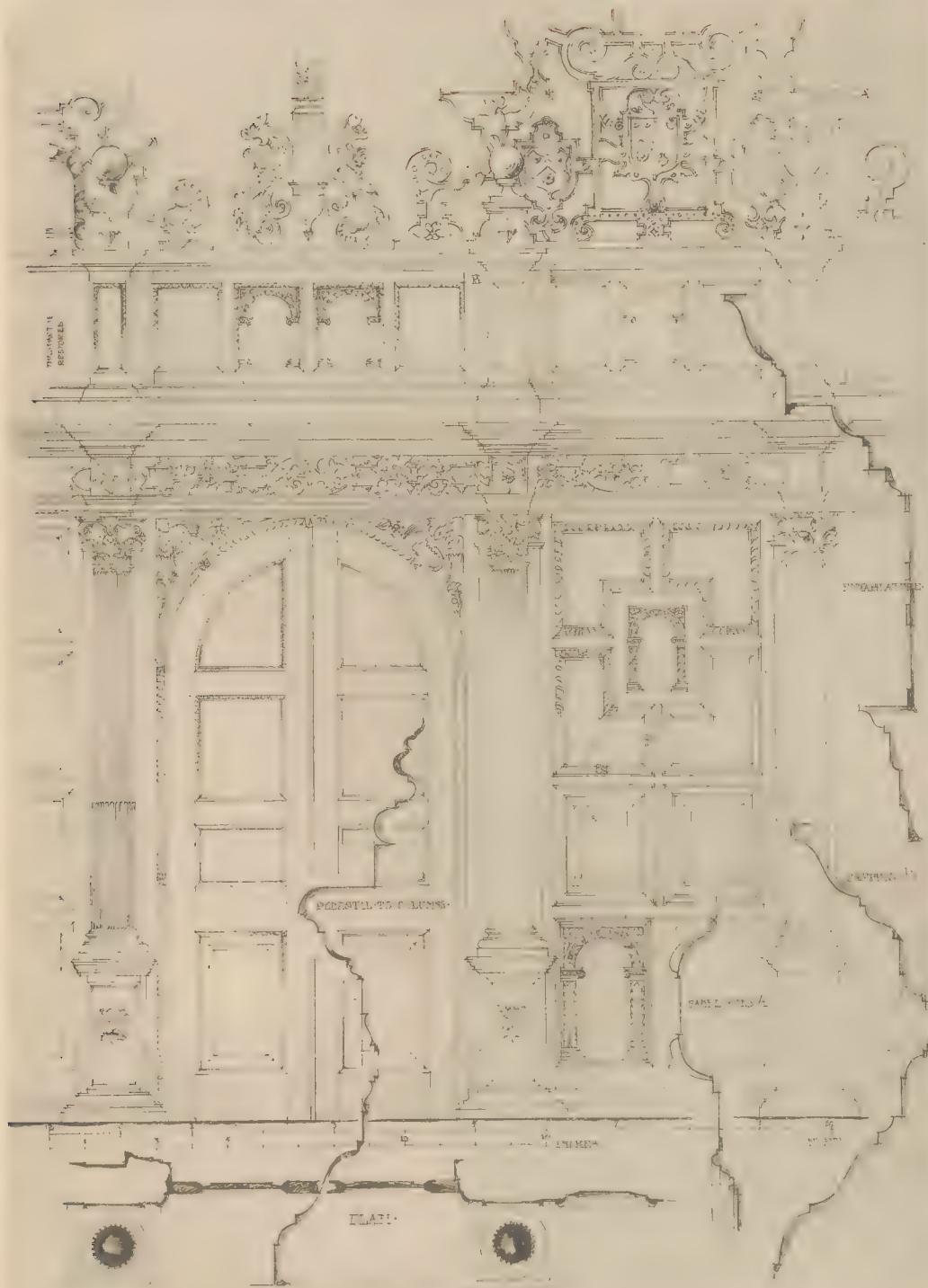
KNOLE HOUSE, SEVENOAKS.
FIREPLACE IN A STATE ROOM





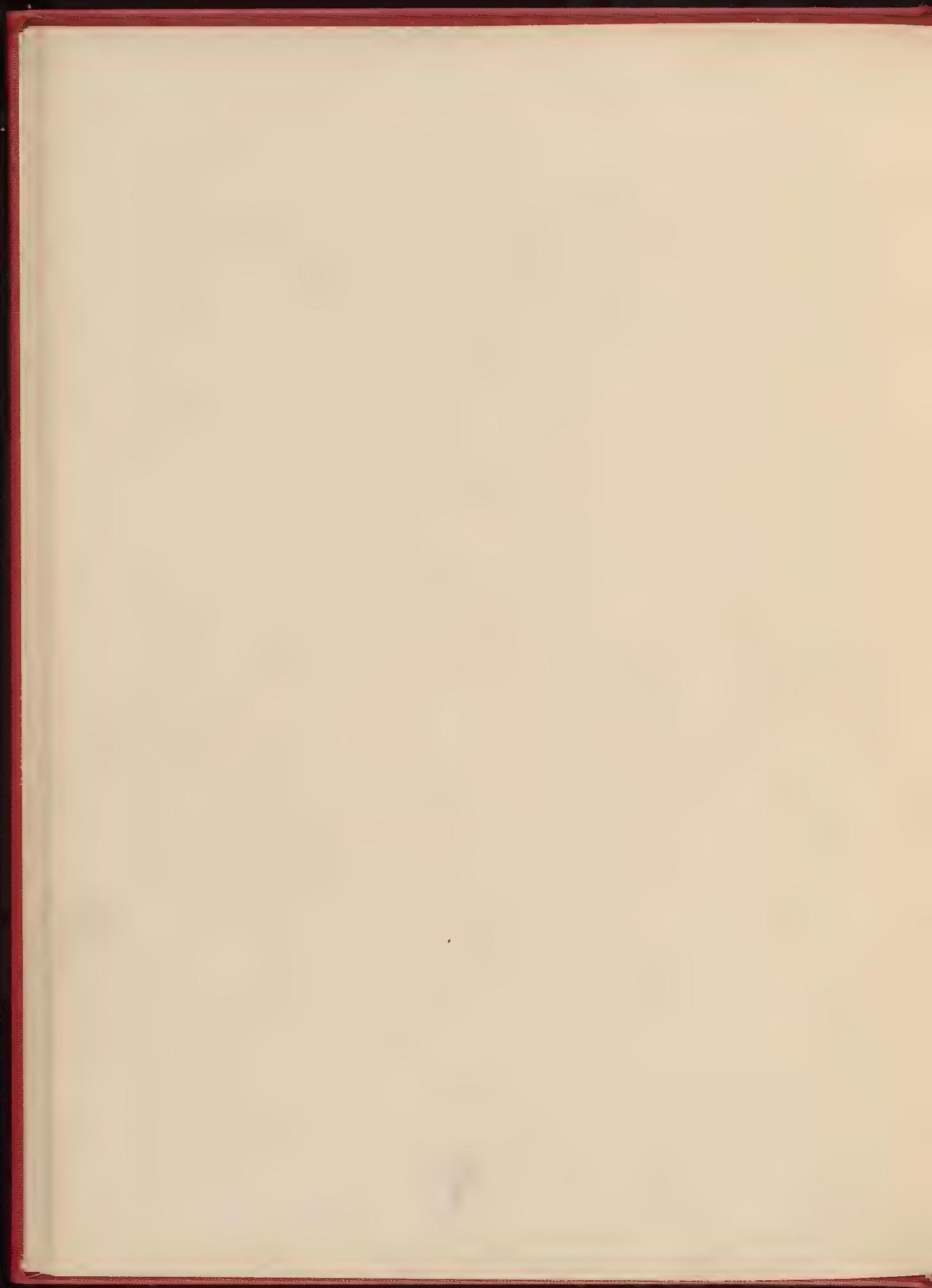
KNOLE HOUSE, SEVENOAKS.
THE BROWN GALLERY.

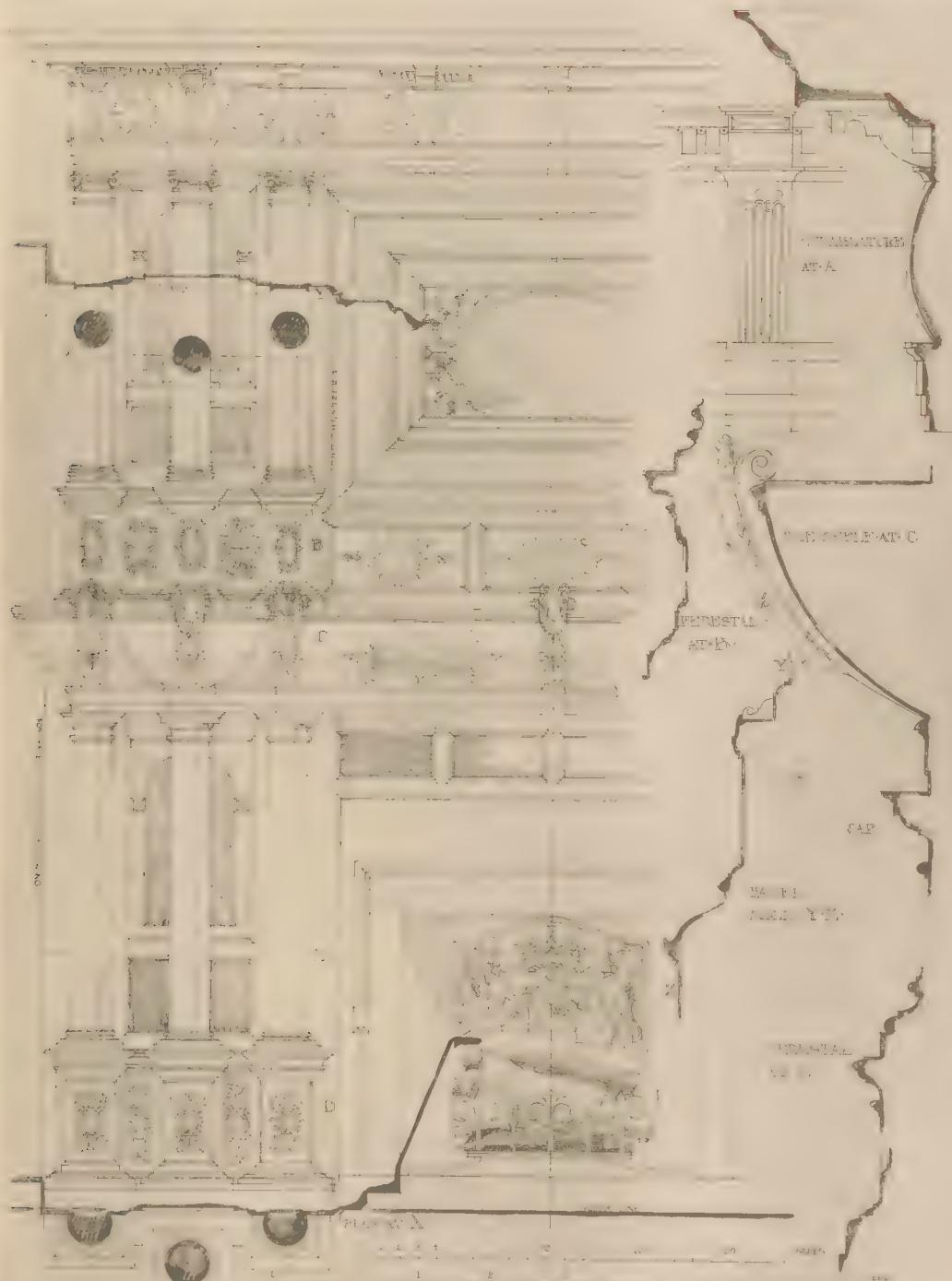




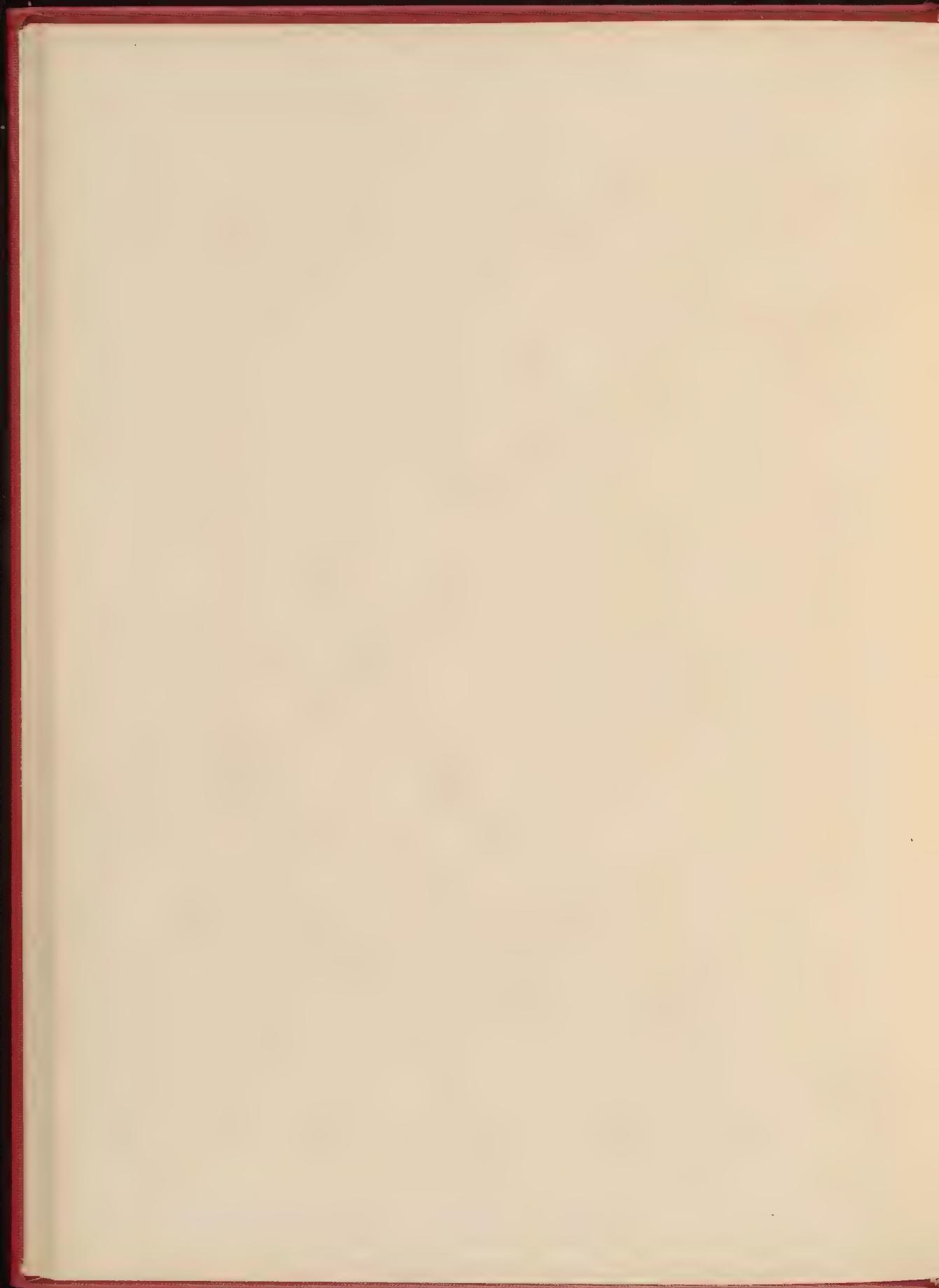
WADHAM COLLEGE, OXFORD.

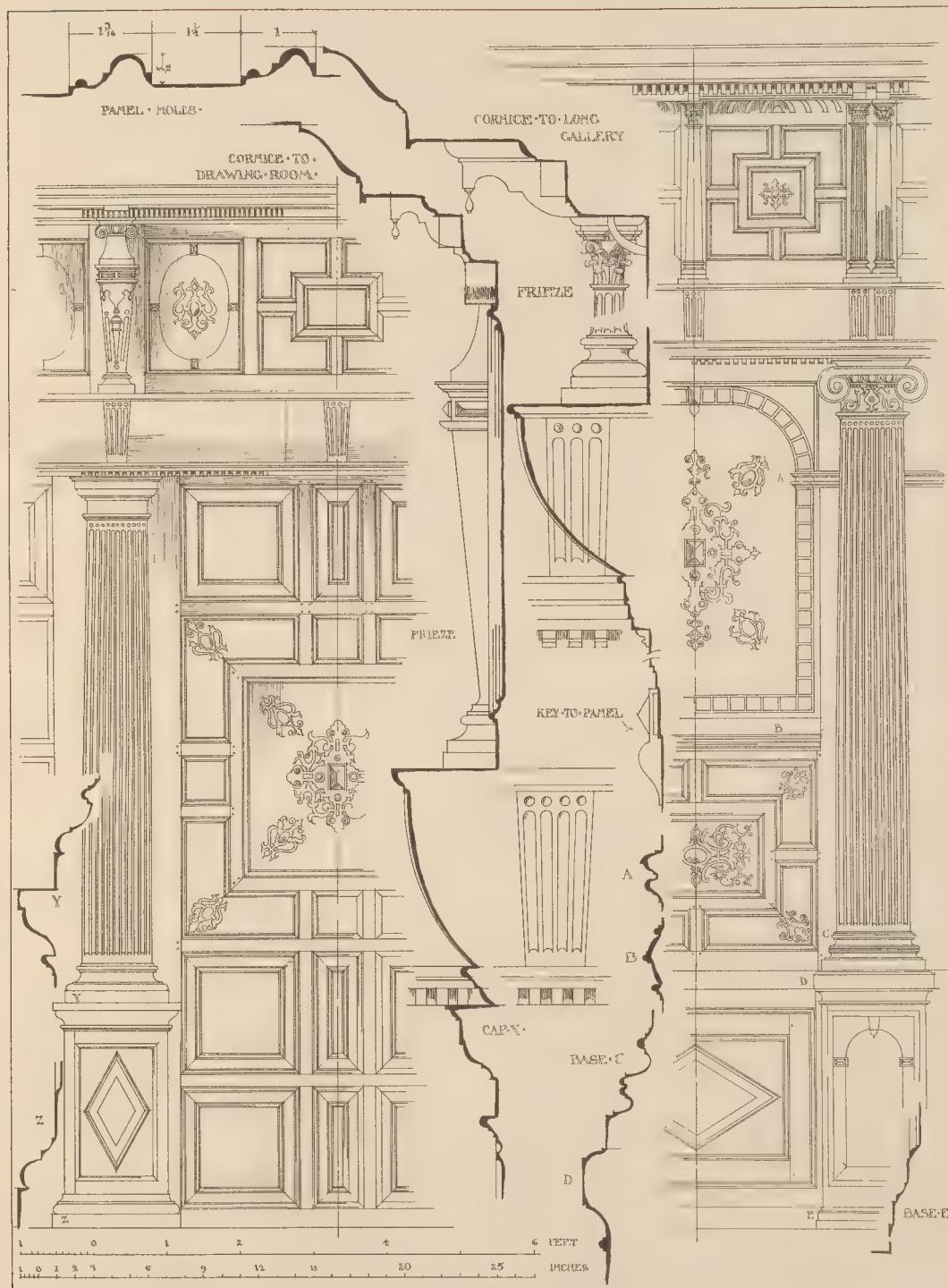
THE SCREEN IN THE HALL

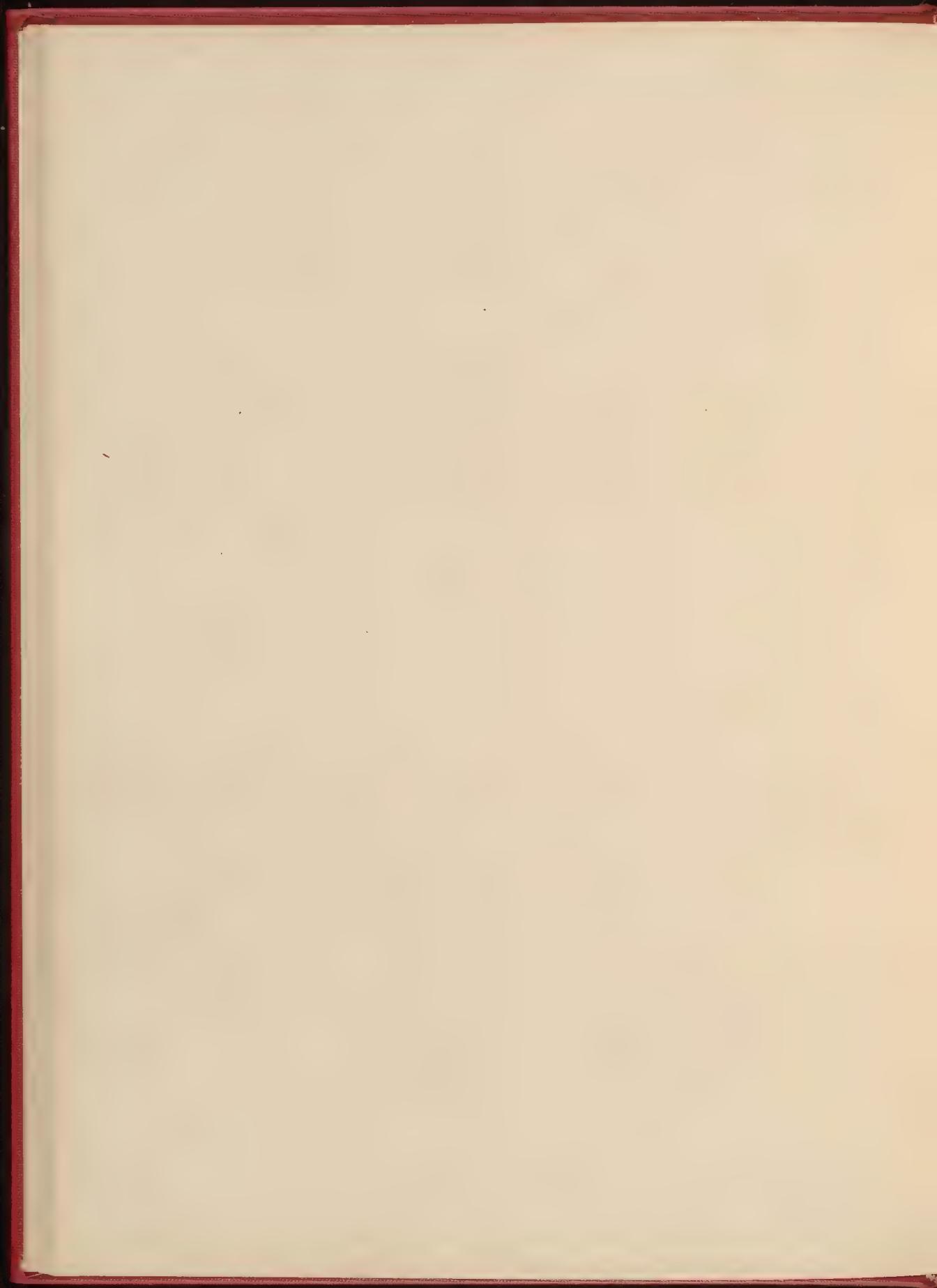


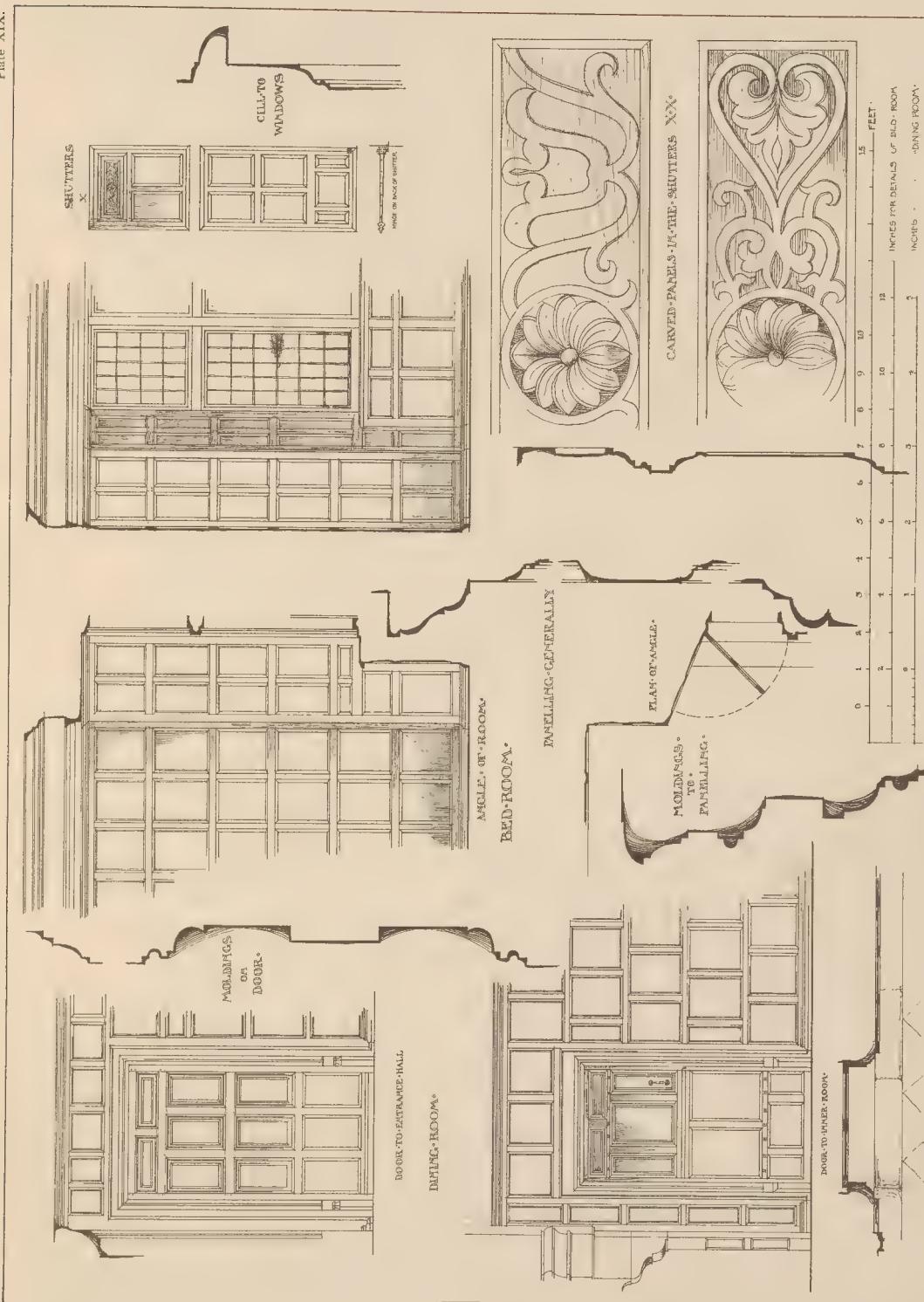


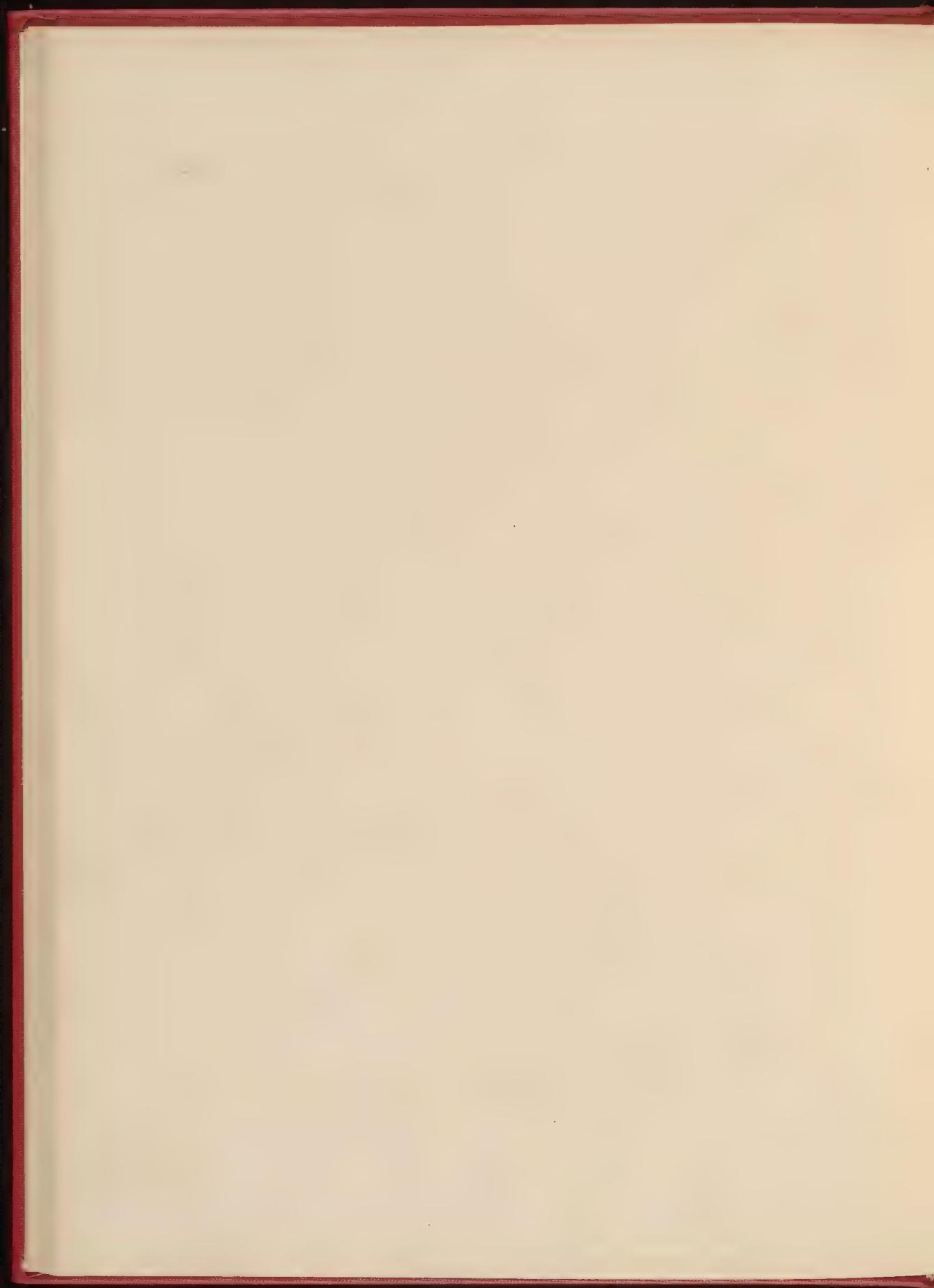
HATFIELD HOUSE, HERTS.
THE FIREPLACE IN THE LONG GALLERY.

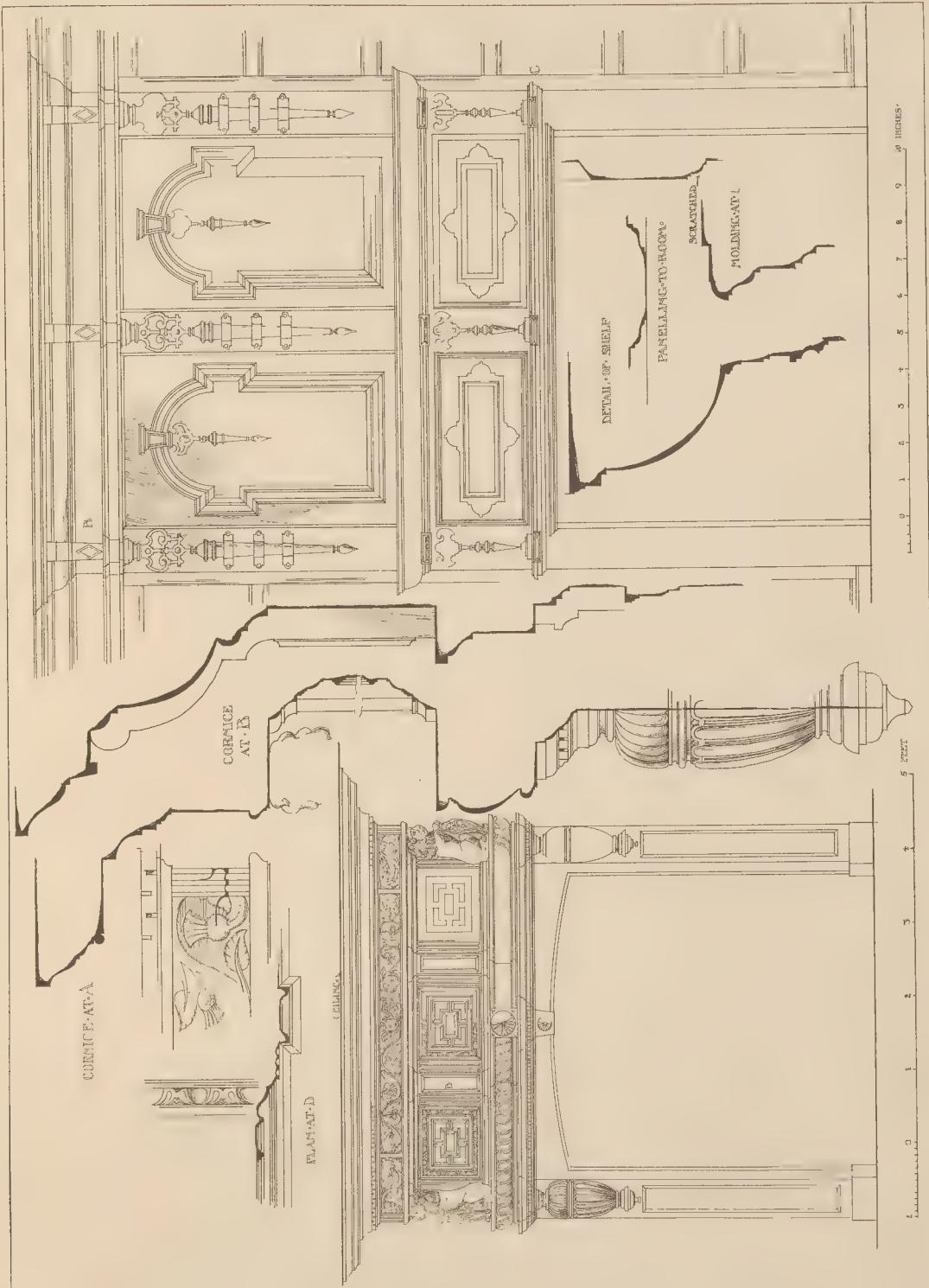








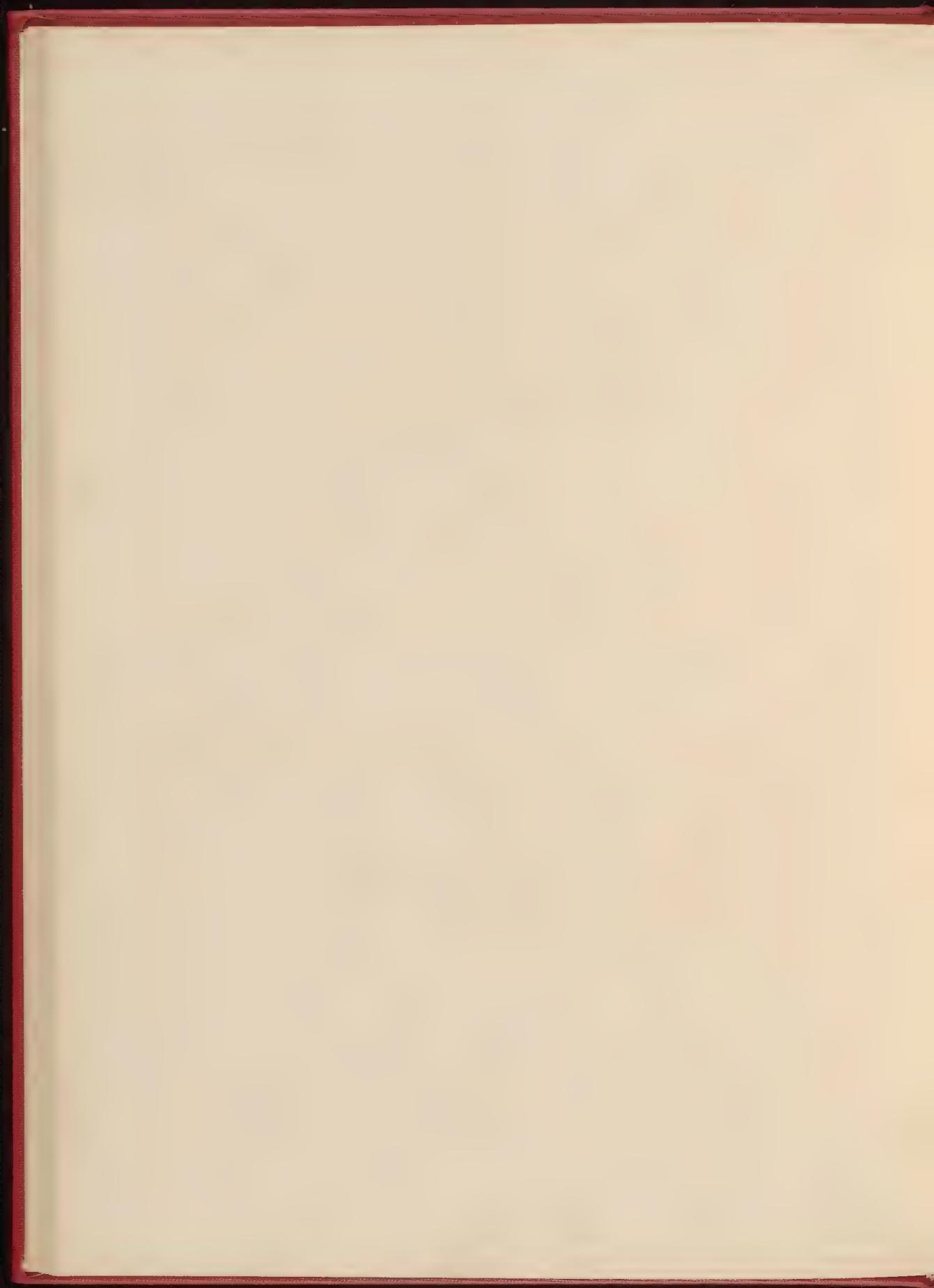


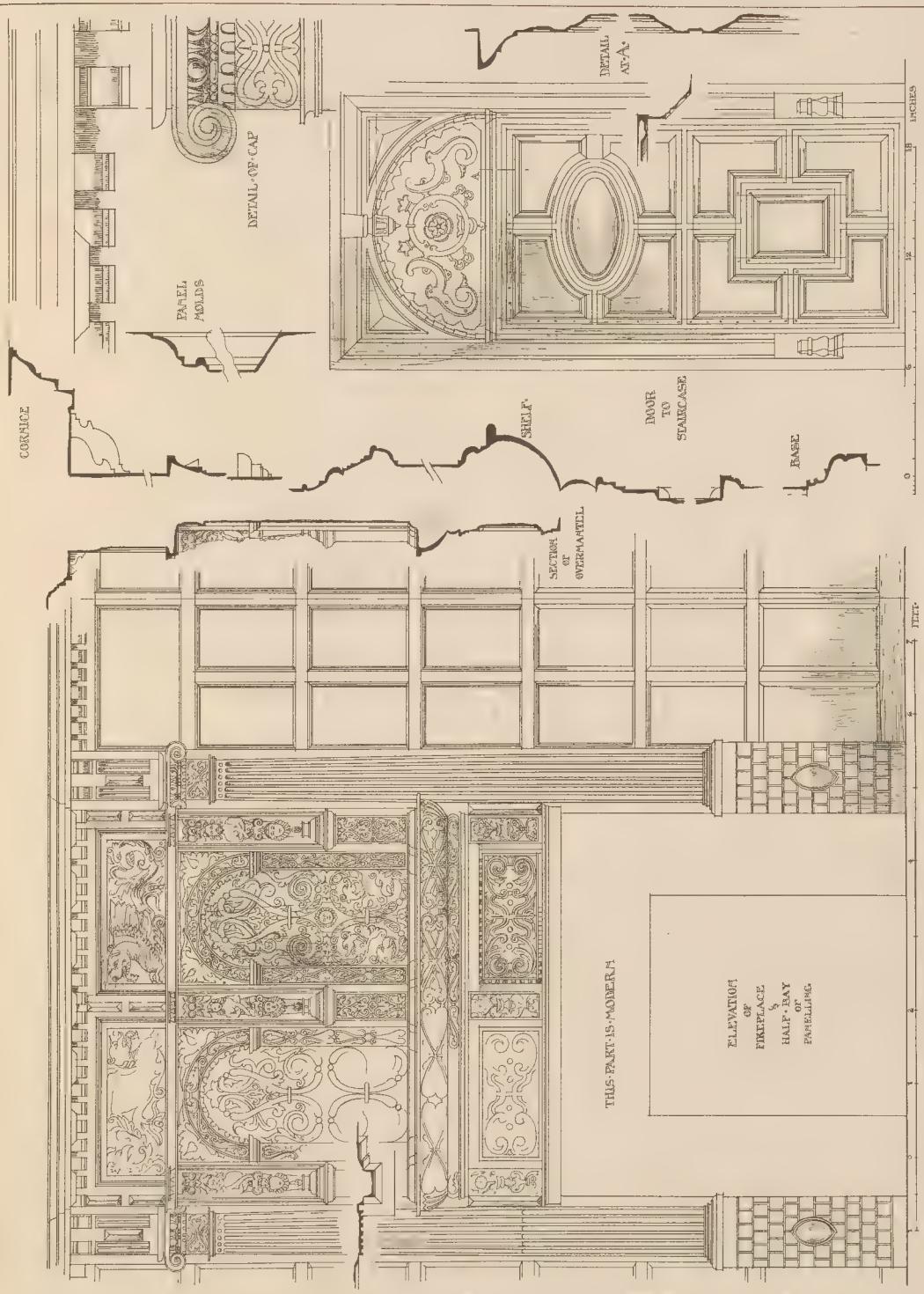


TWO FIRE-PLACES.

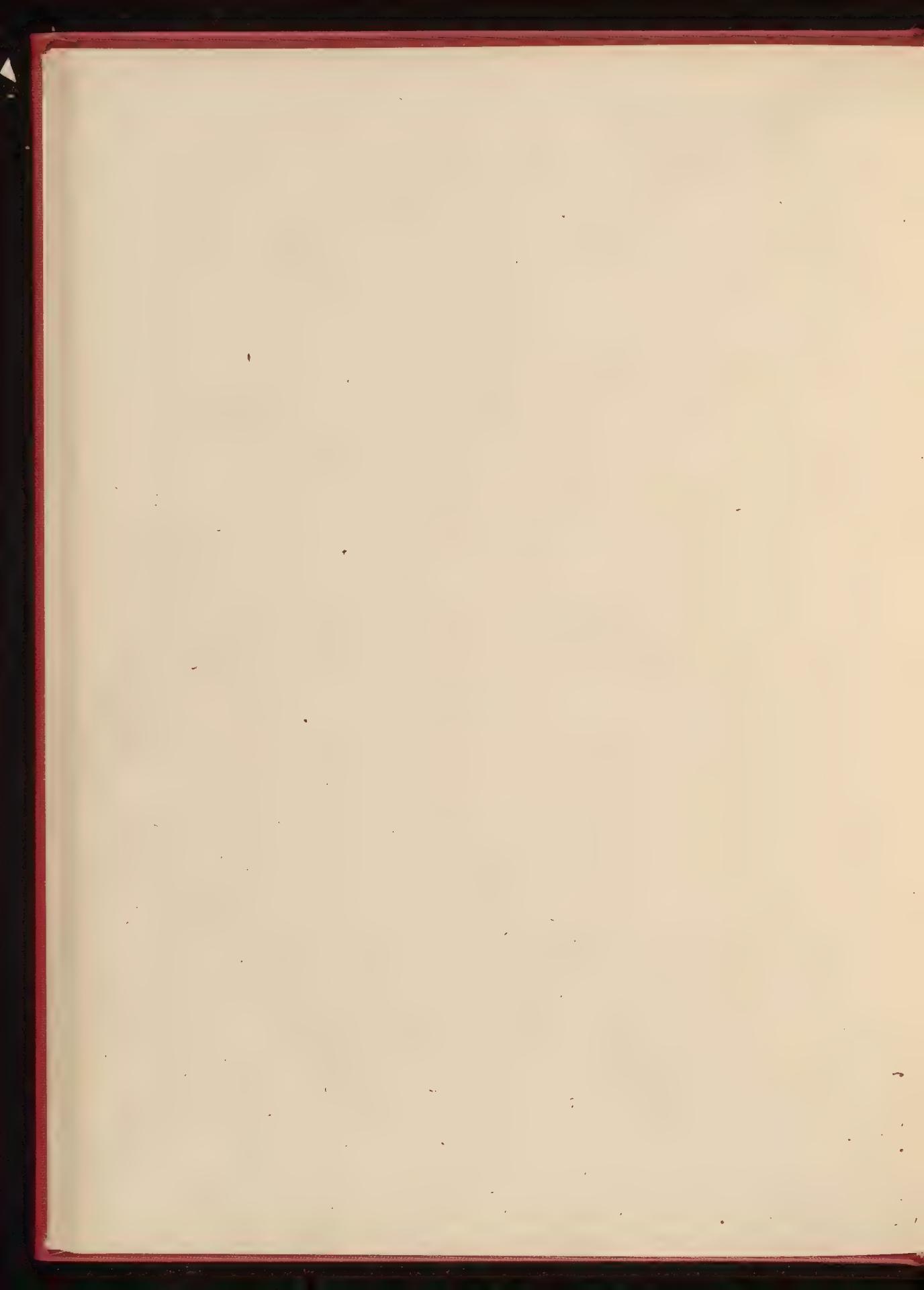
A SHOP IN CAMBRIDGE.

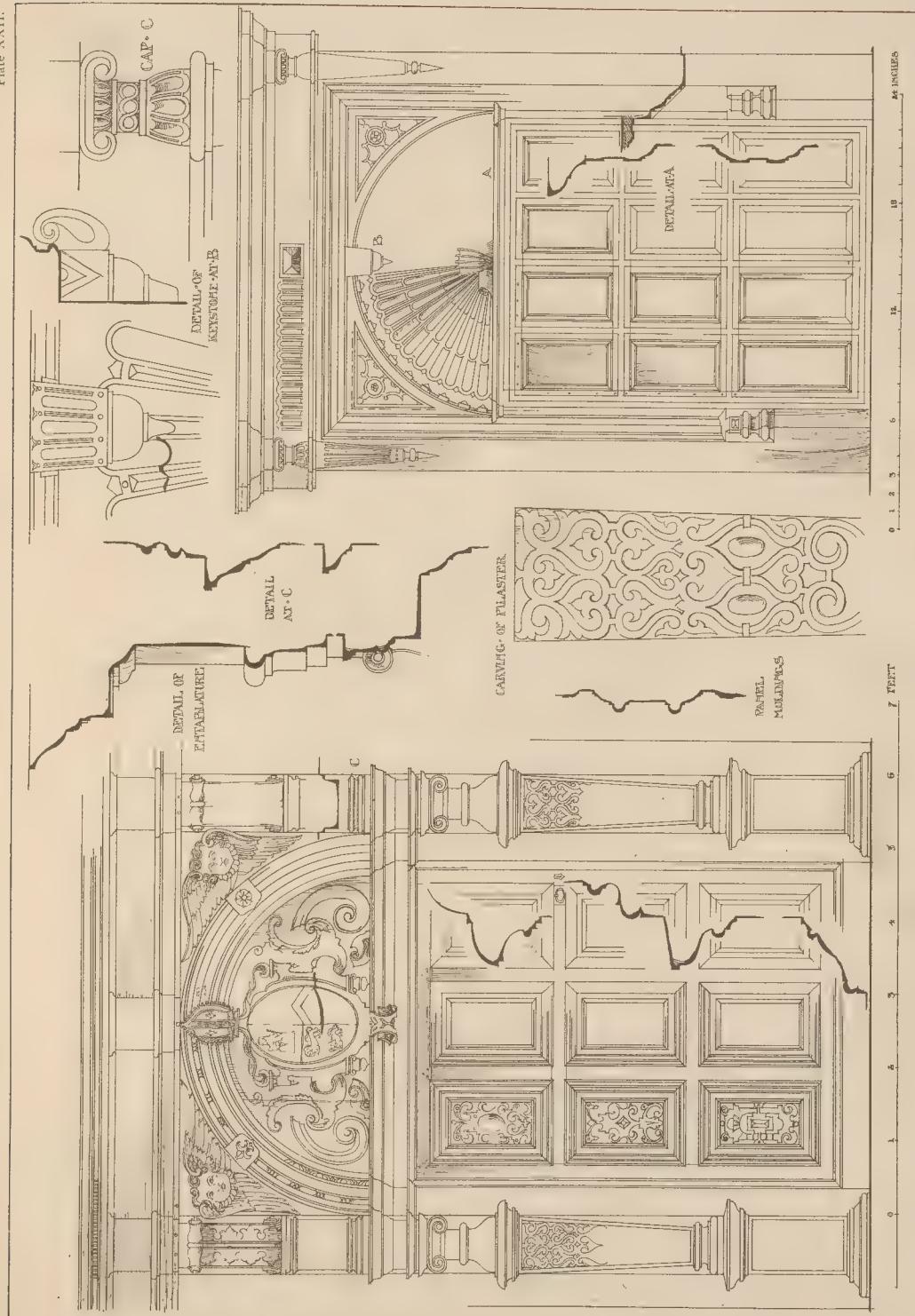
ST. JOHN'S COLLEGE, OXFORD.





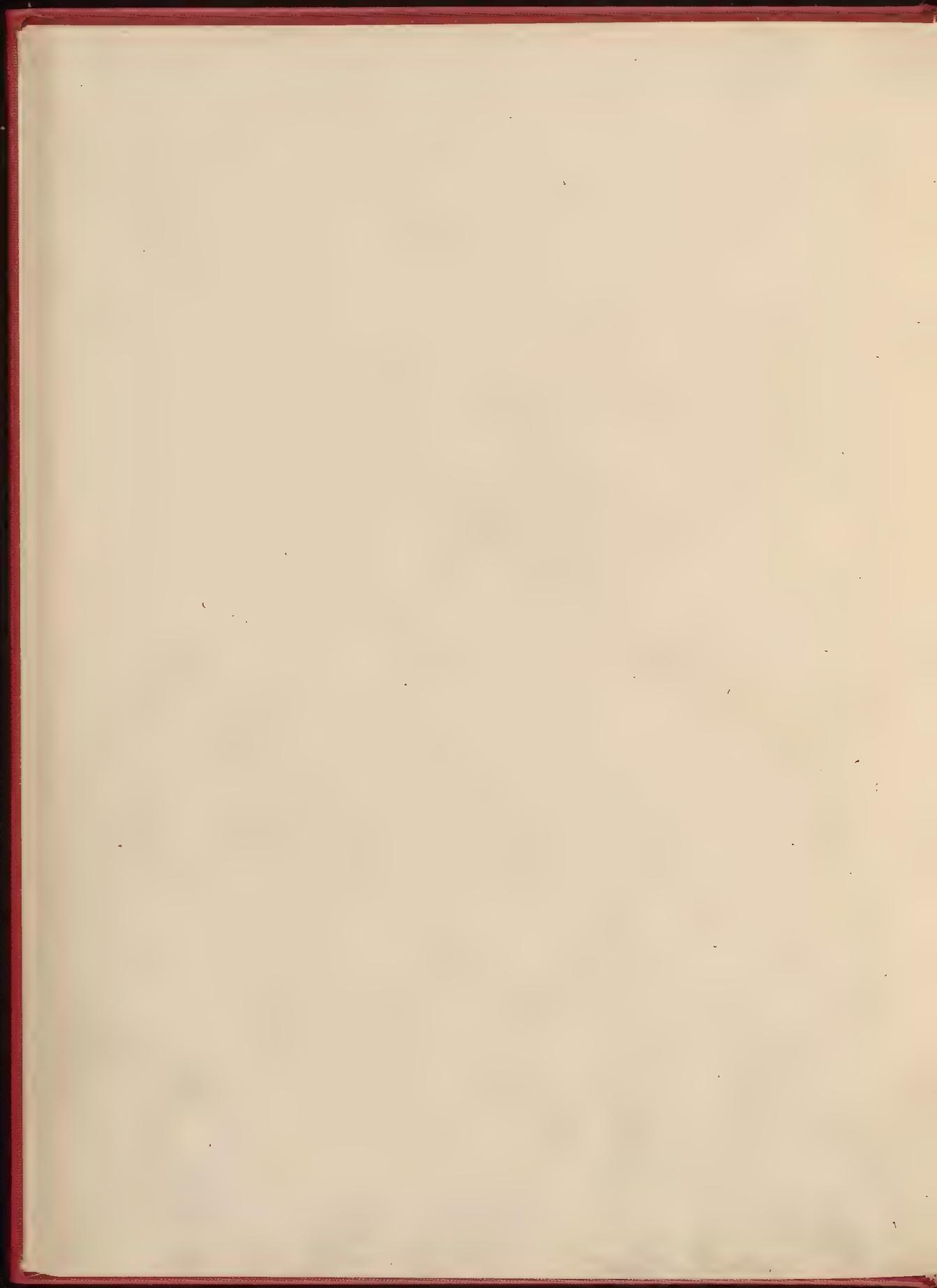
ABBOTS' HOSPITAL, GUILDFORD.
THE BOARD ROOM.

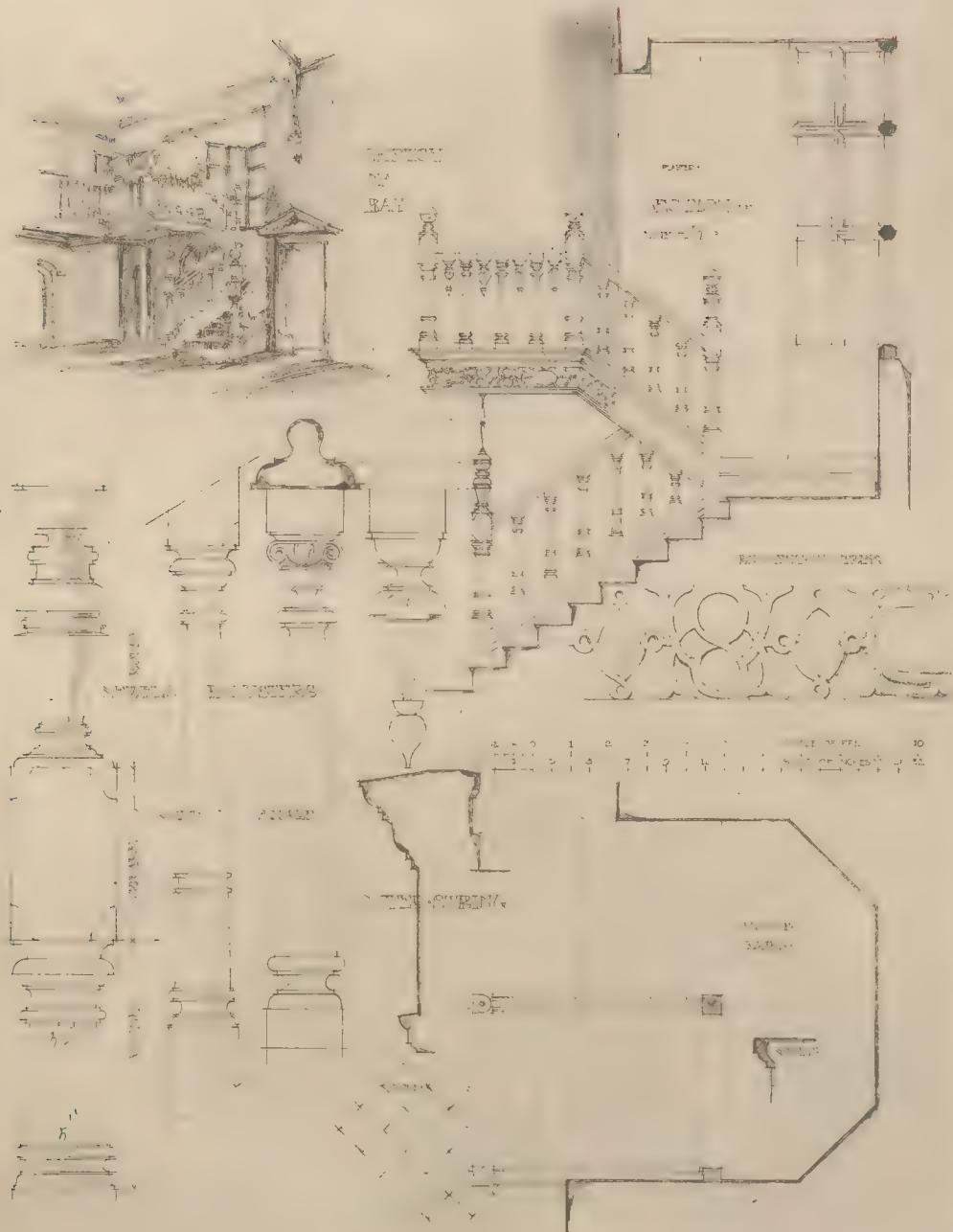




ST. JOHN'S COLLEGE, CAMBRIDGE.

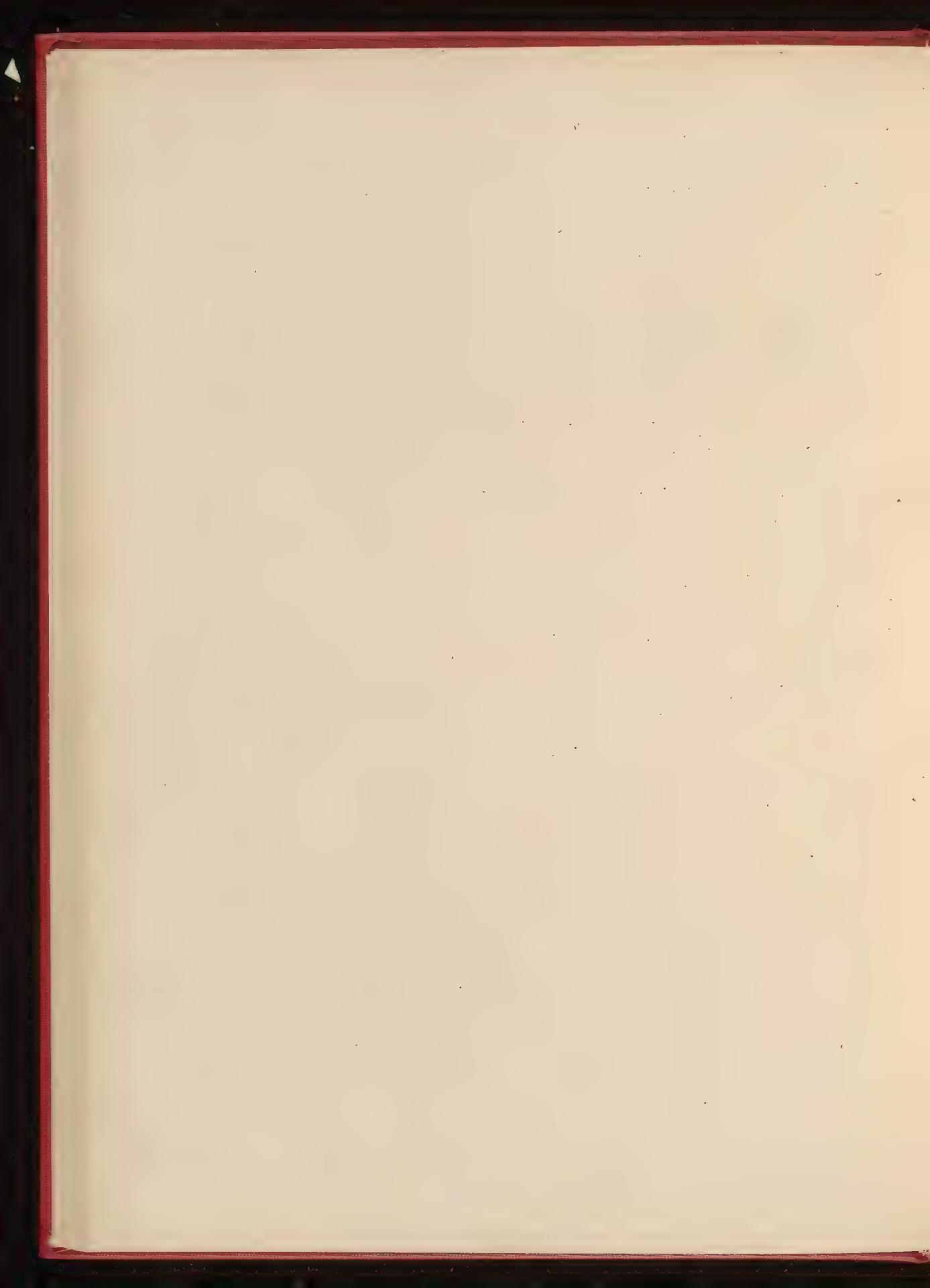
ABBOT'S HOSPITAL, GUILDFORD.

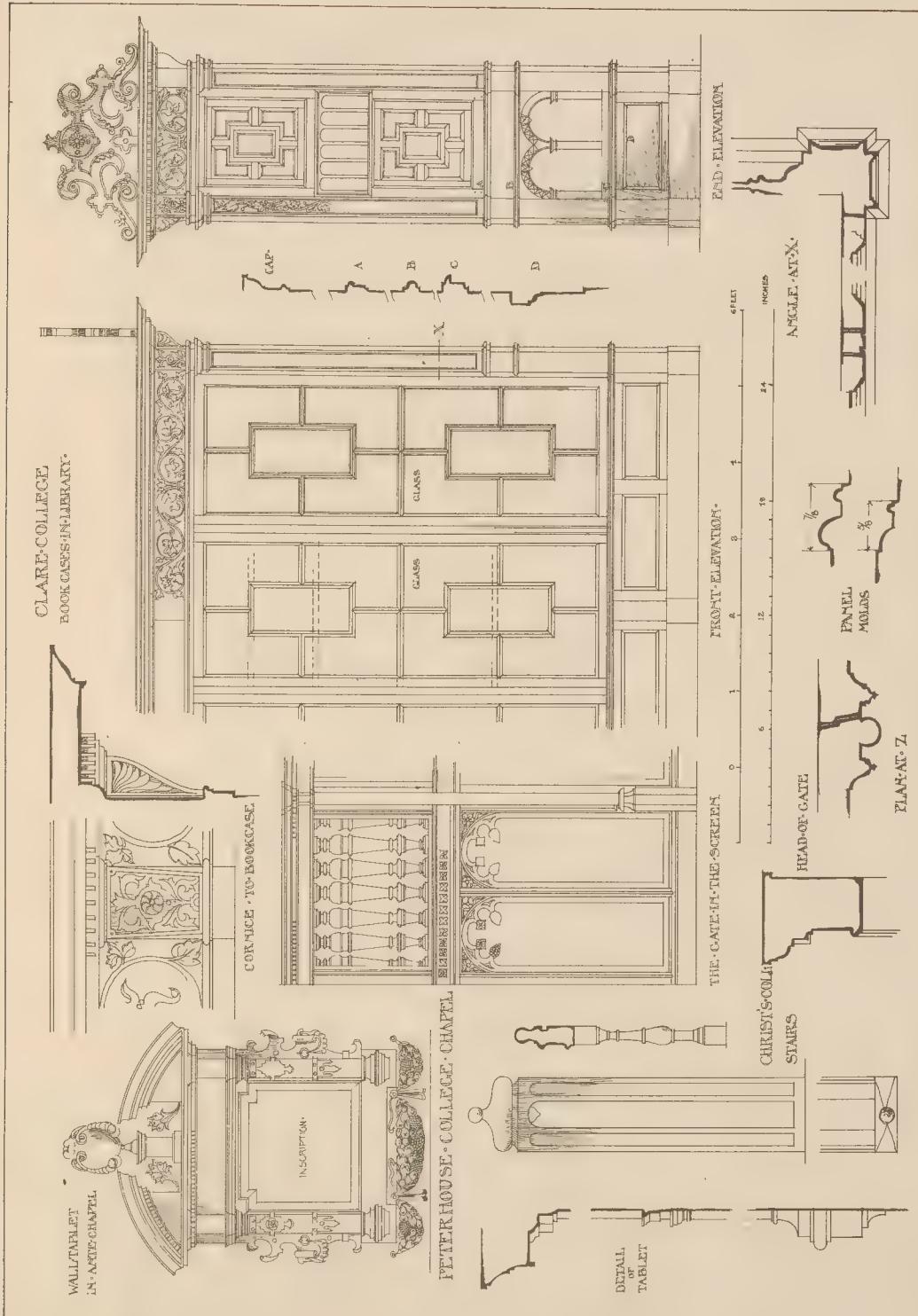




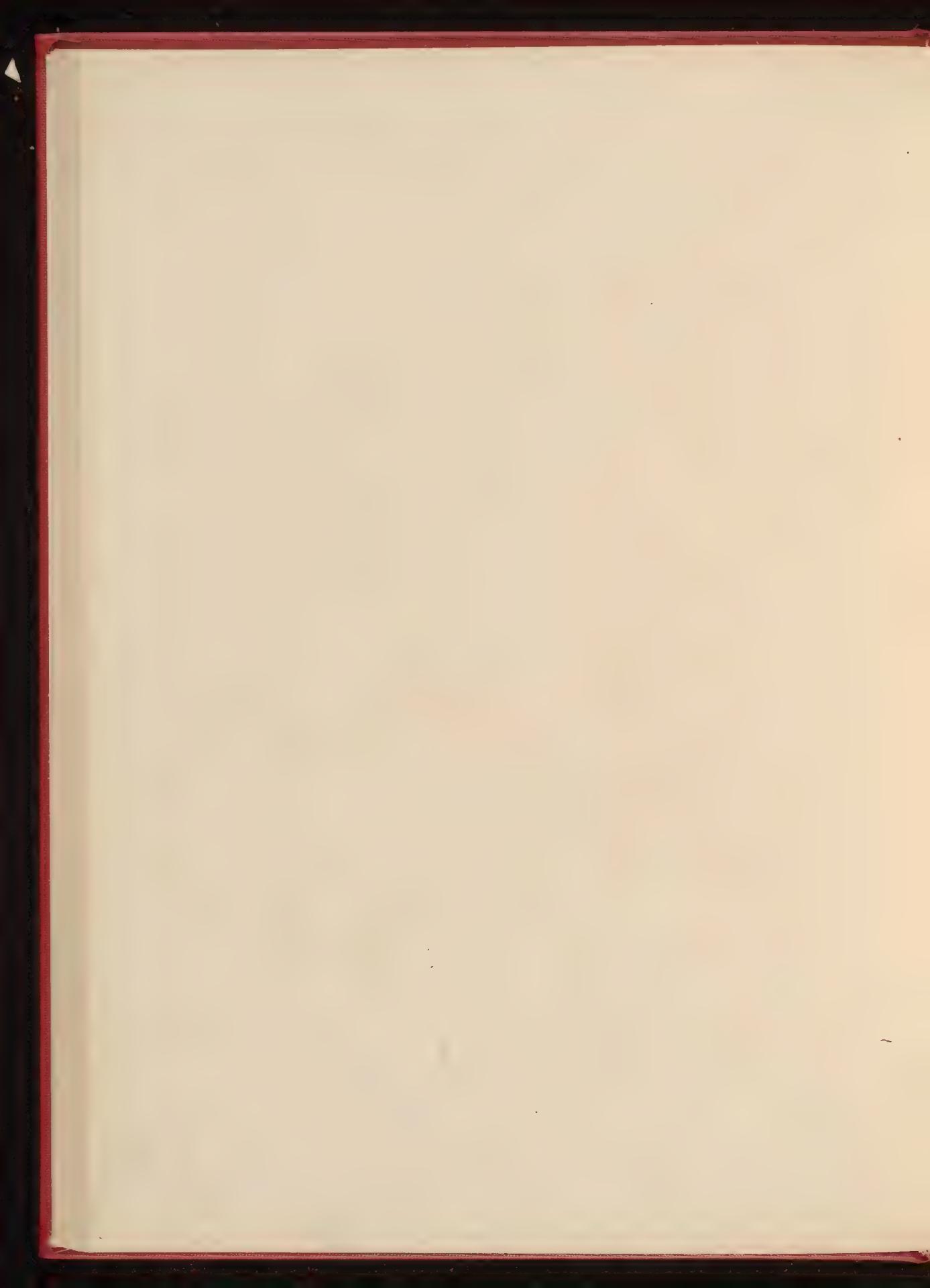
THE STRANGERS' HALL, NORWICH.

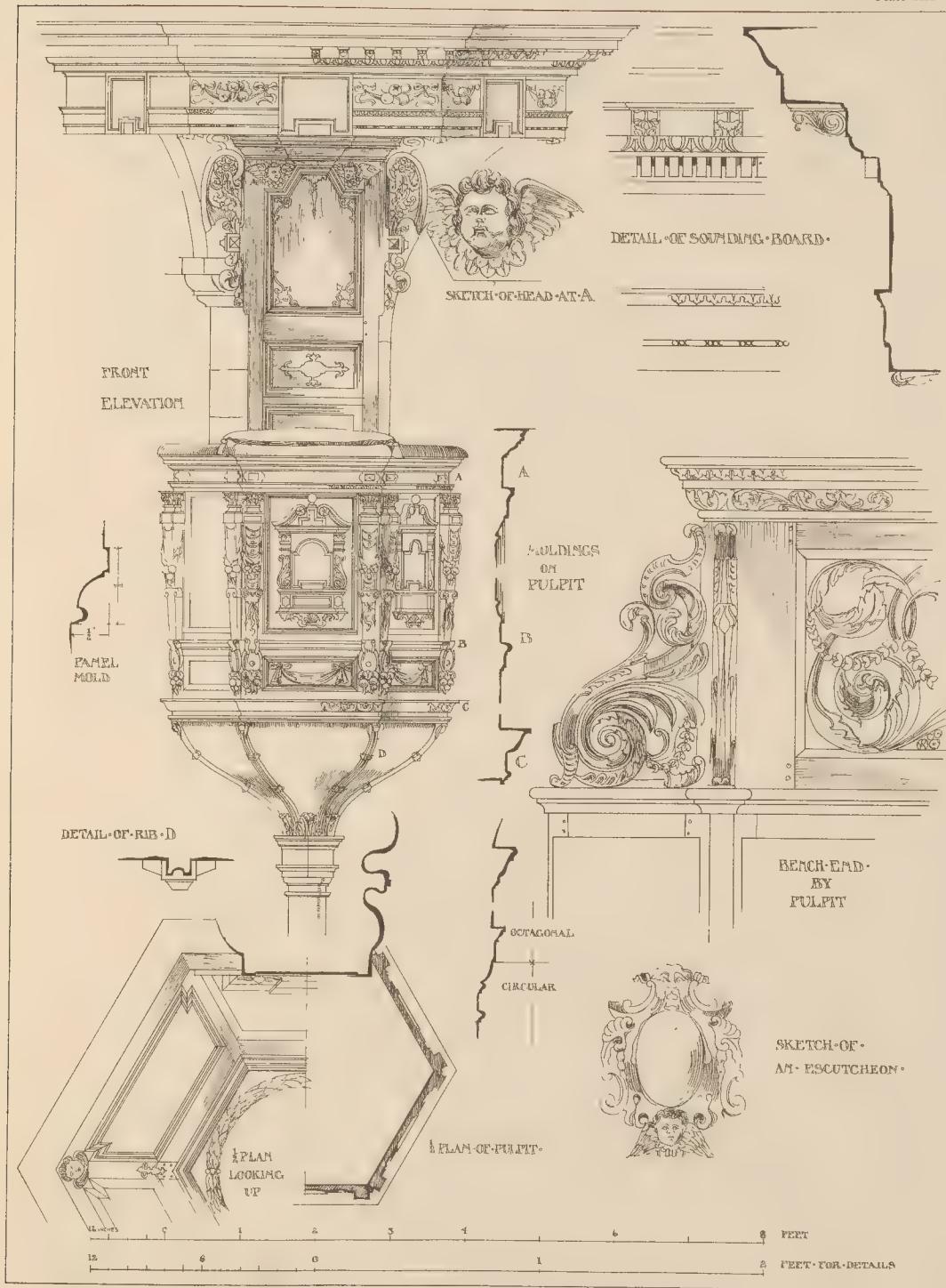
THE STAIRCASE.



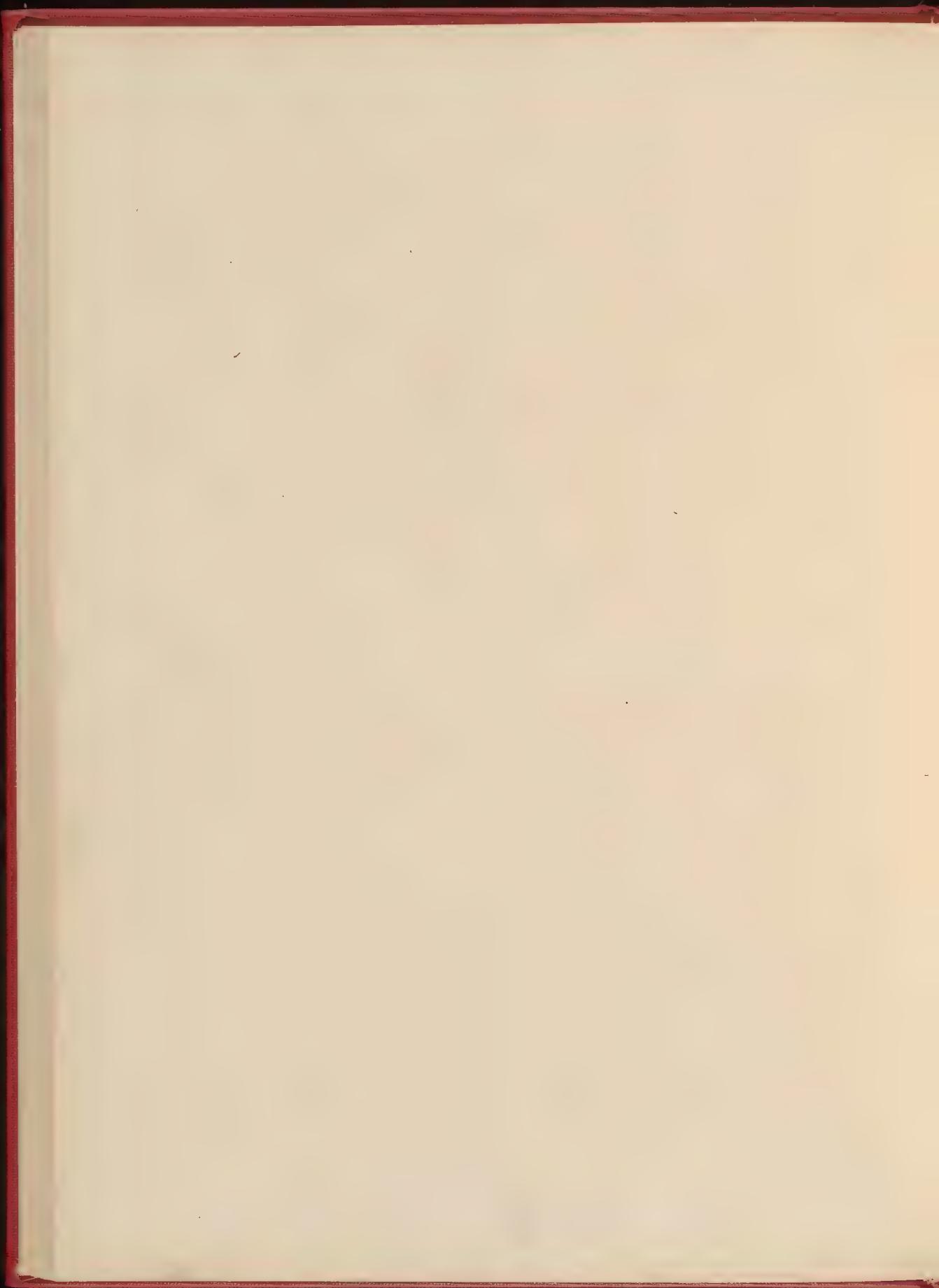


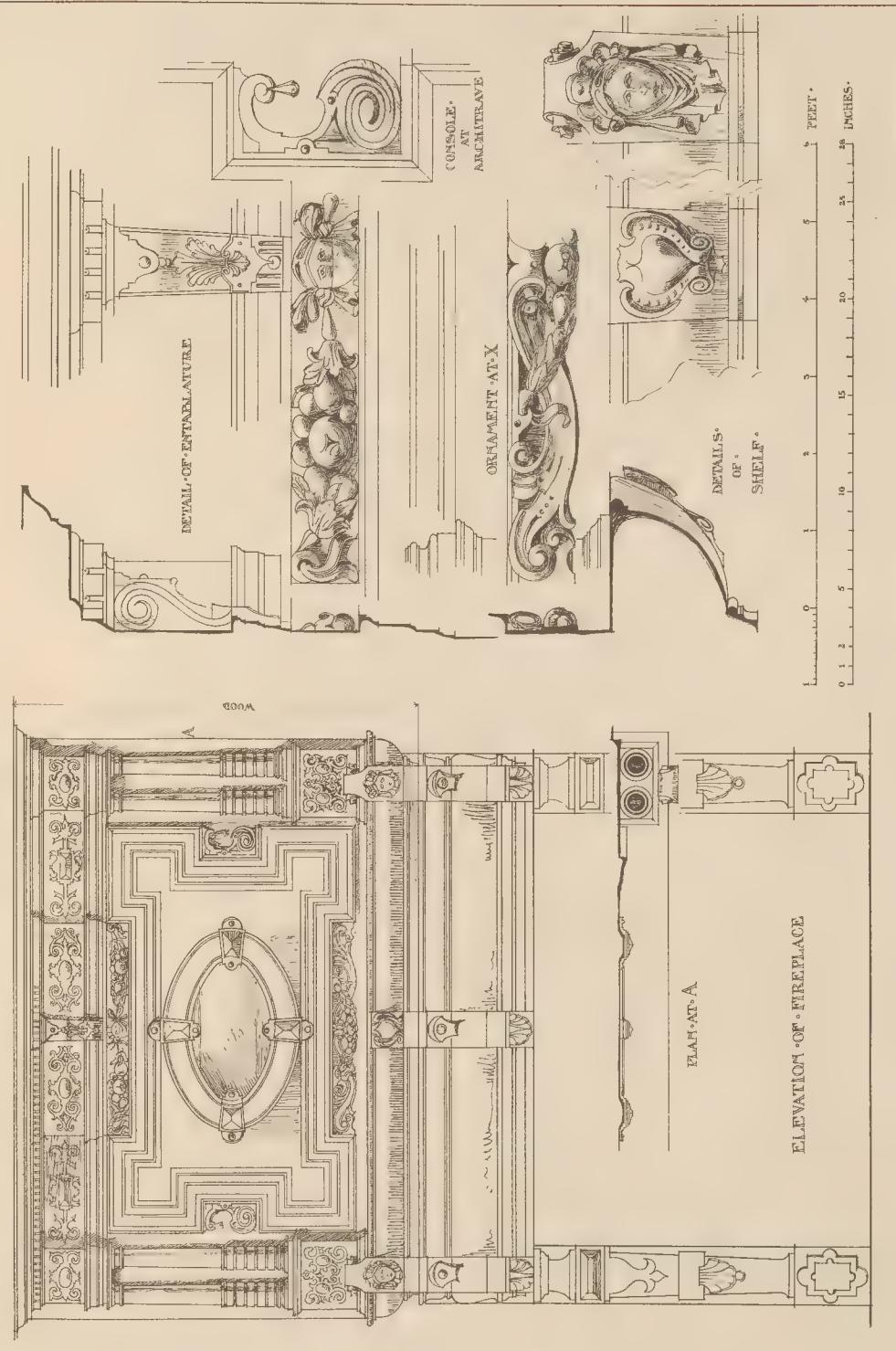
DETAILS FROM CAMBRIDGE COLLEGES.



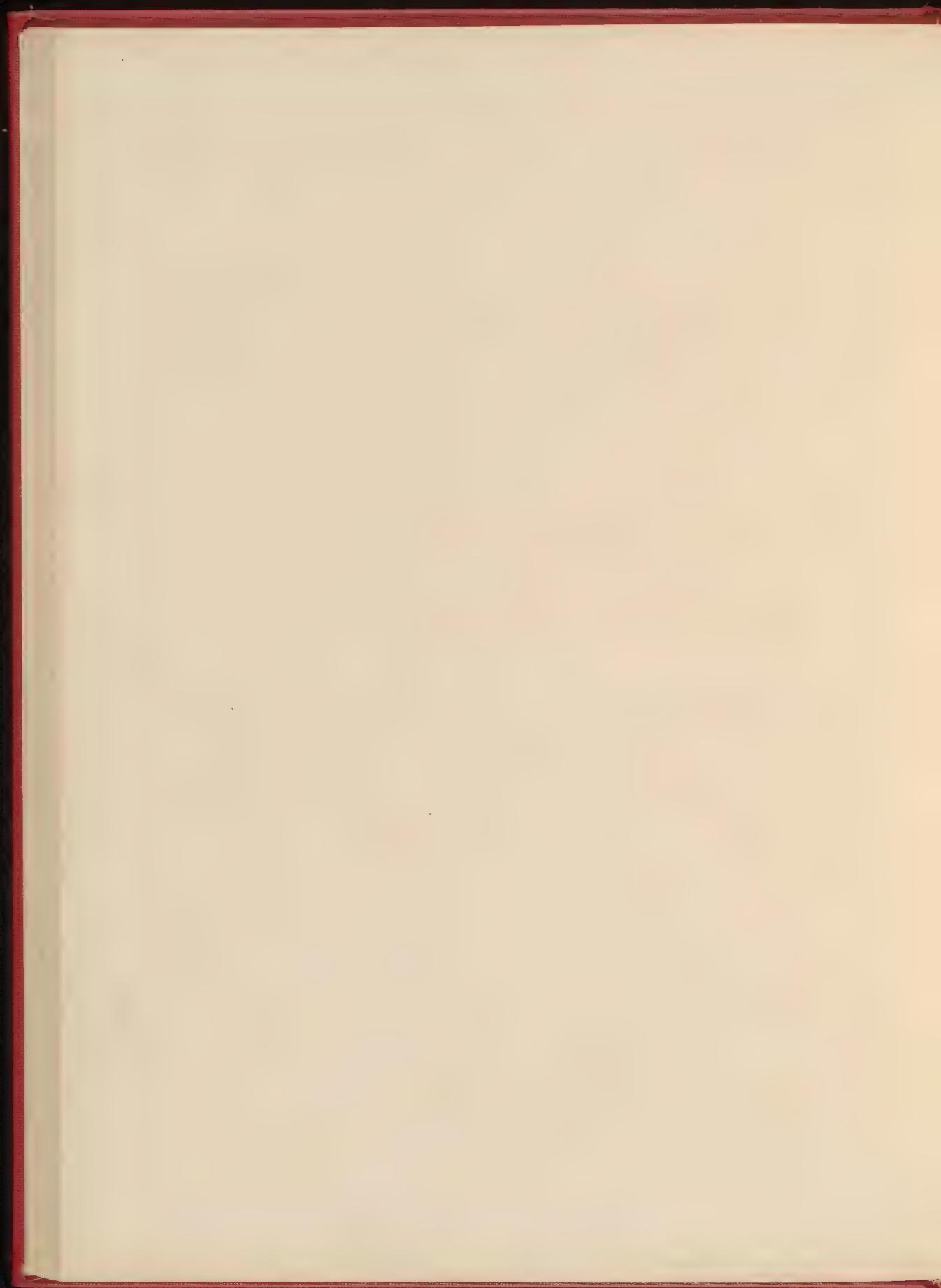


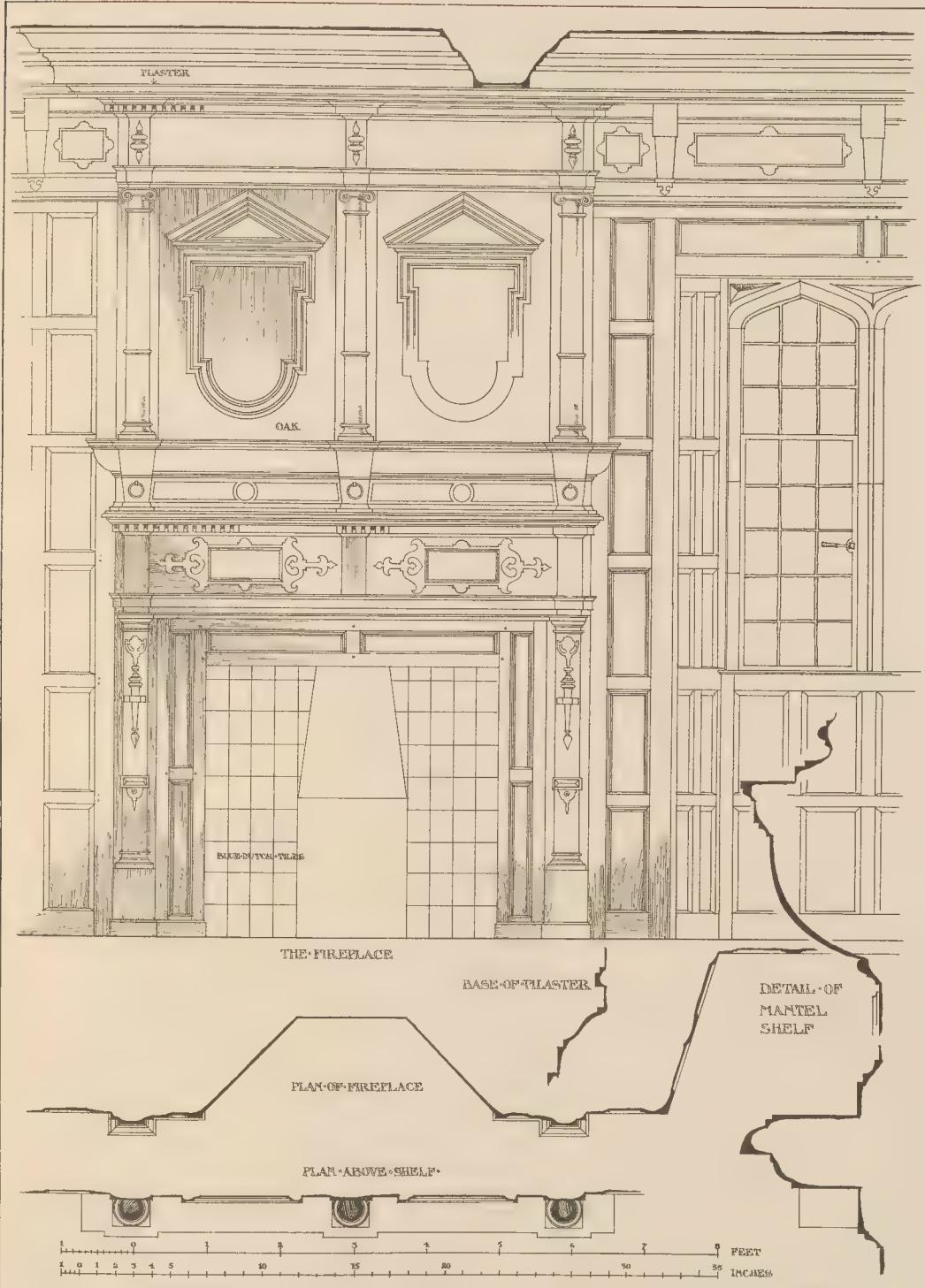
ALL HALLOWS BARKING CHURCH.



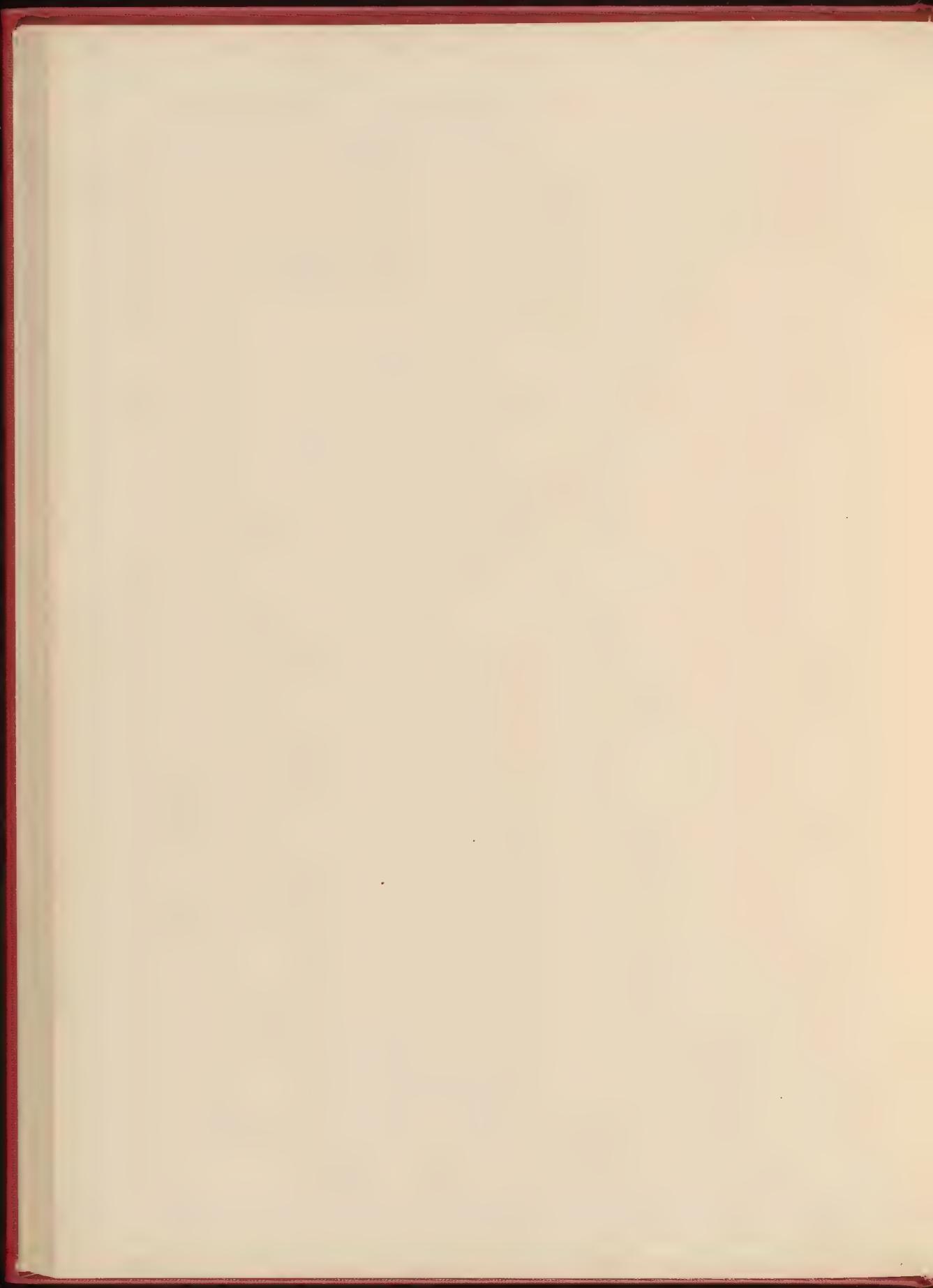


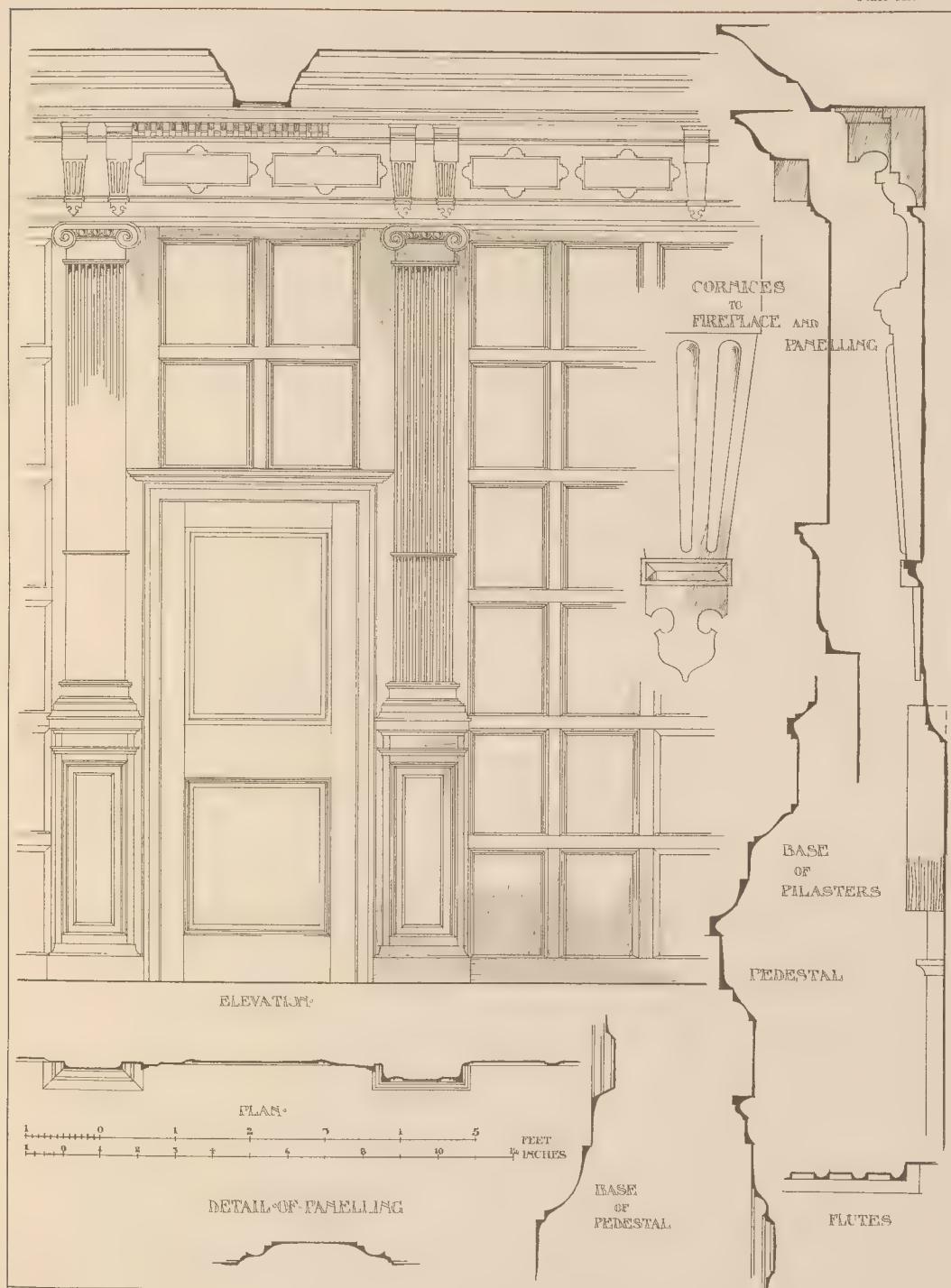
A FIRE-PLACE FROM LIME STREET, LONDON
(NOW IN THE VICTORIA AND ALBERT MUSEUM.)





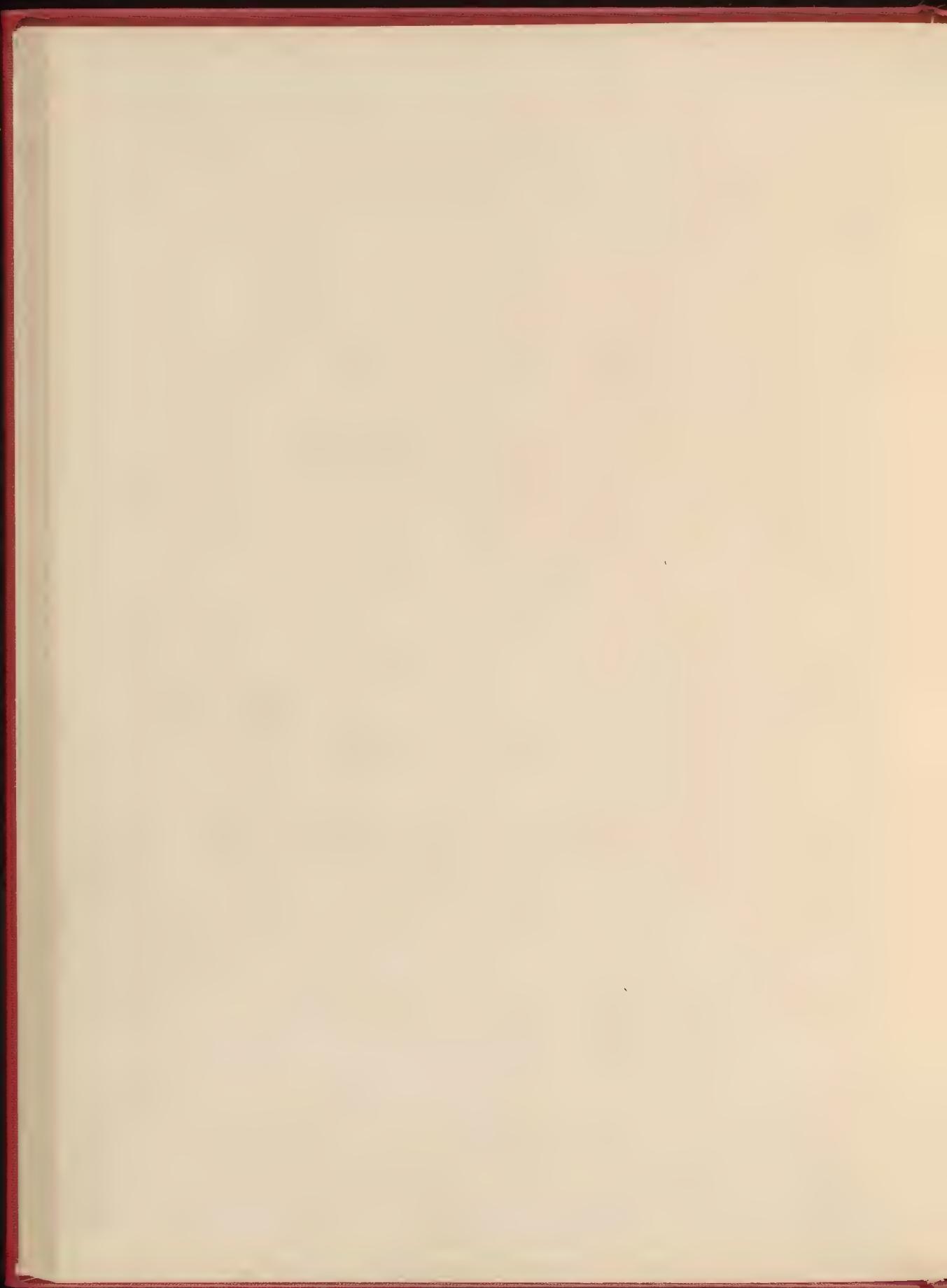
ST. JOHN'S COLLEGE, OXFORD.
ROOM IN BACK QUADRANGLE.

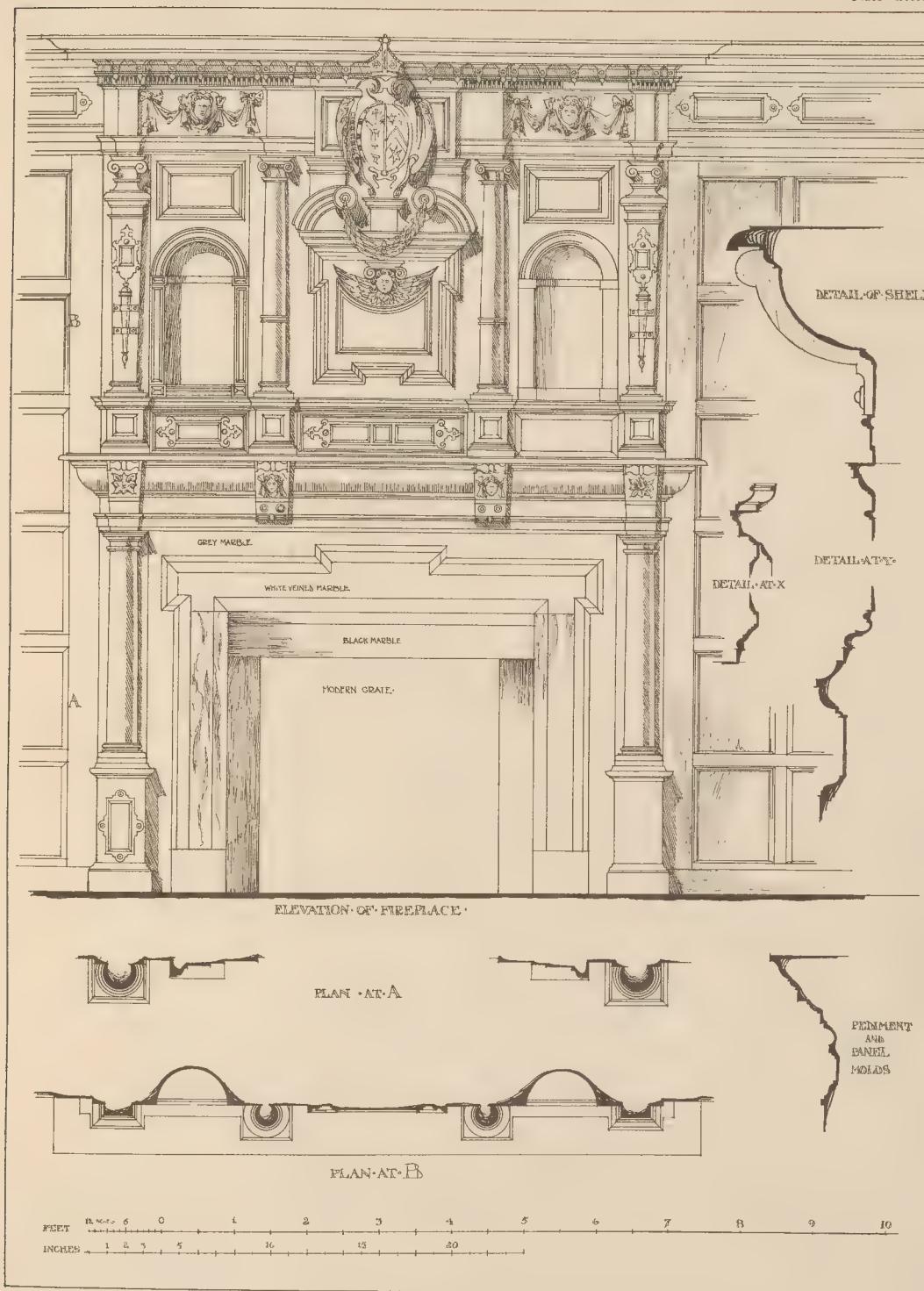




ST. JOHN'S COLLEGE, OXFORD.

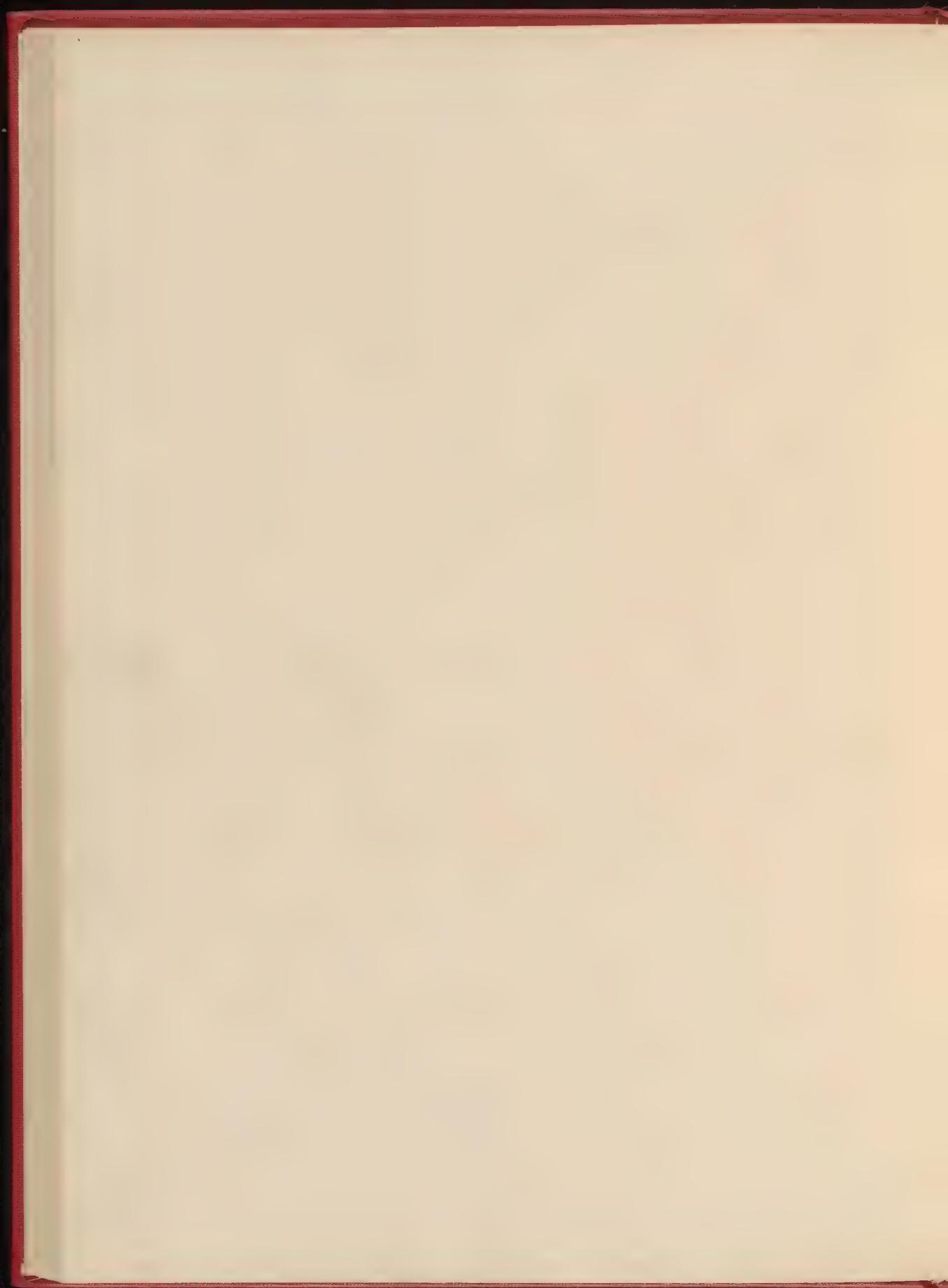
ROOM IN BACK QUADRANGLE.

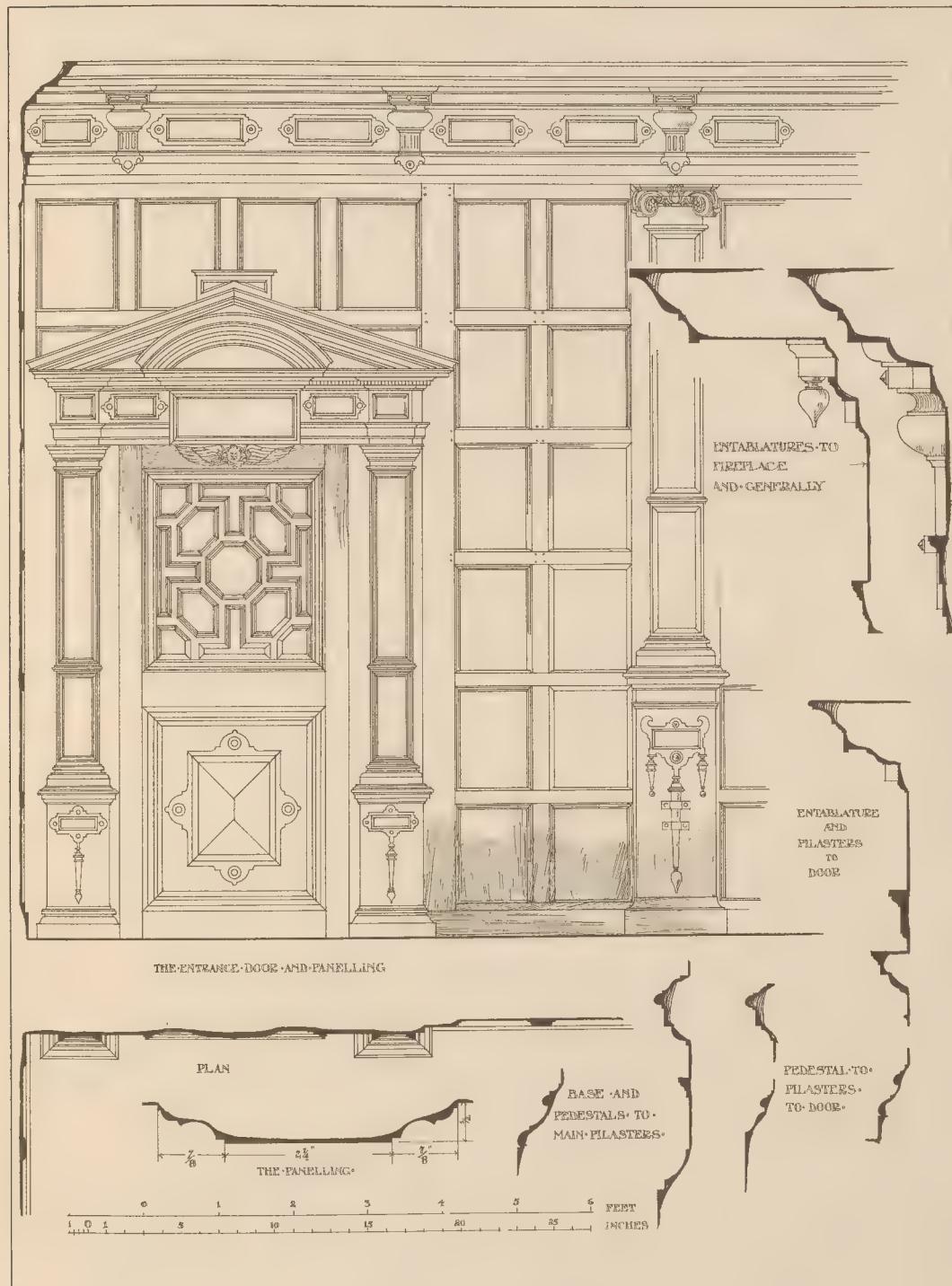




ST. JOHN'S COLLEGE, OXFORD.

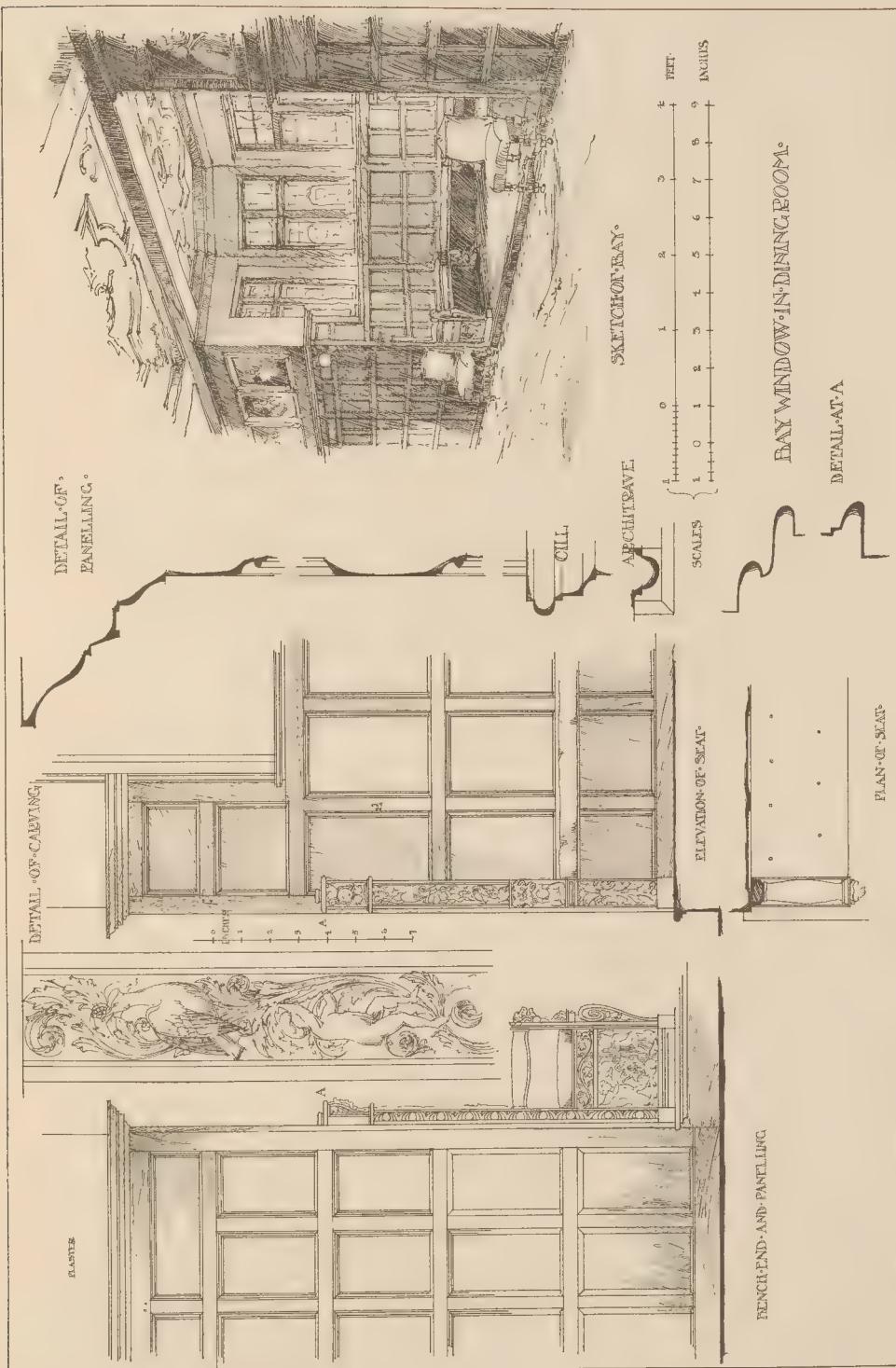
THE PRESIDENT'S DRAWING ROOM.



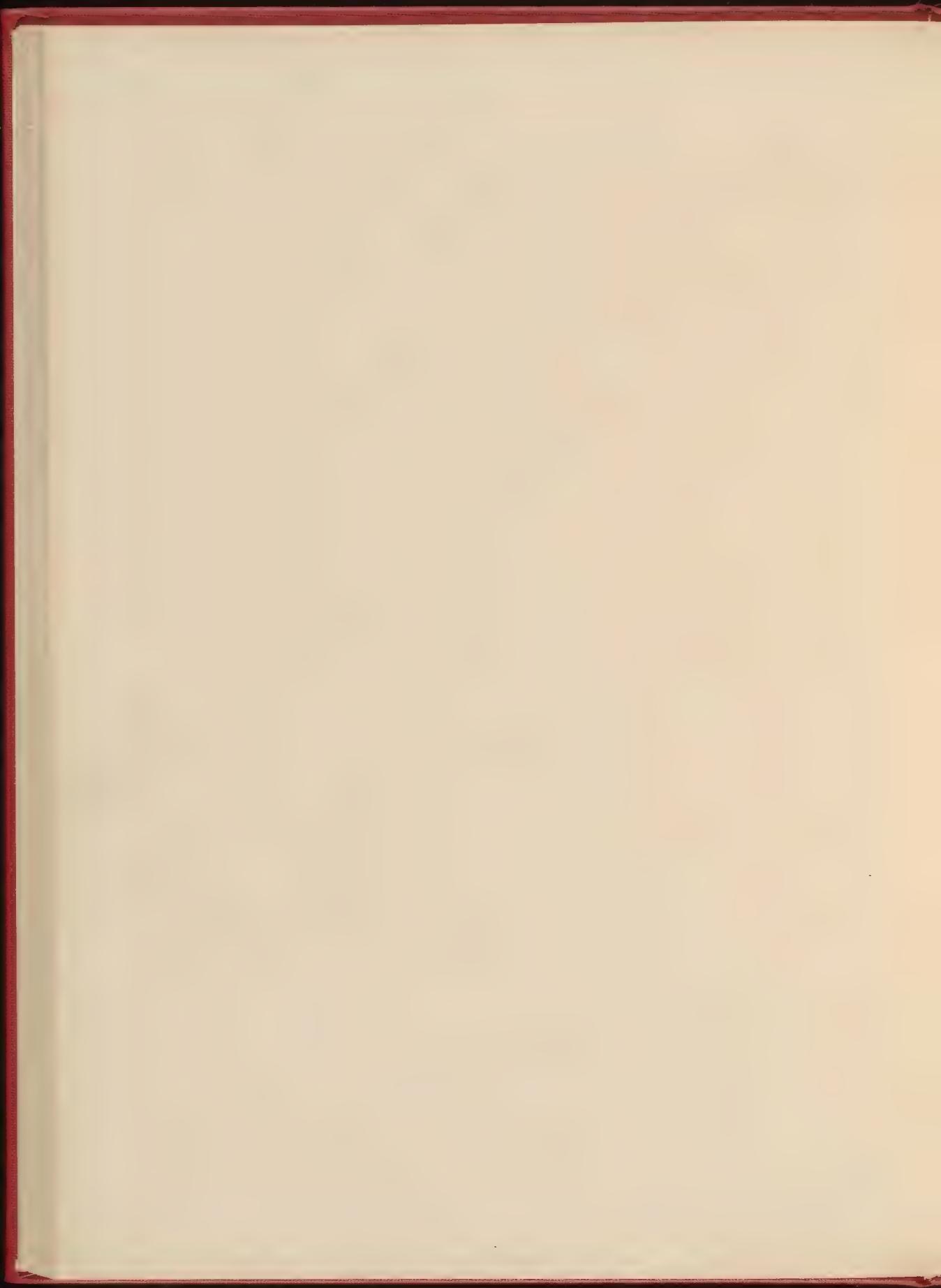


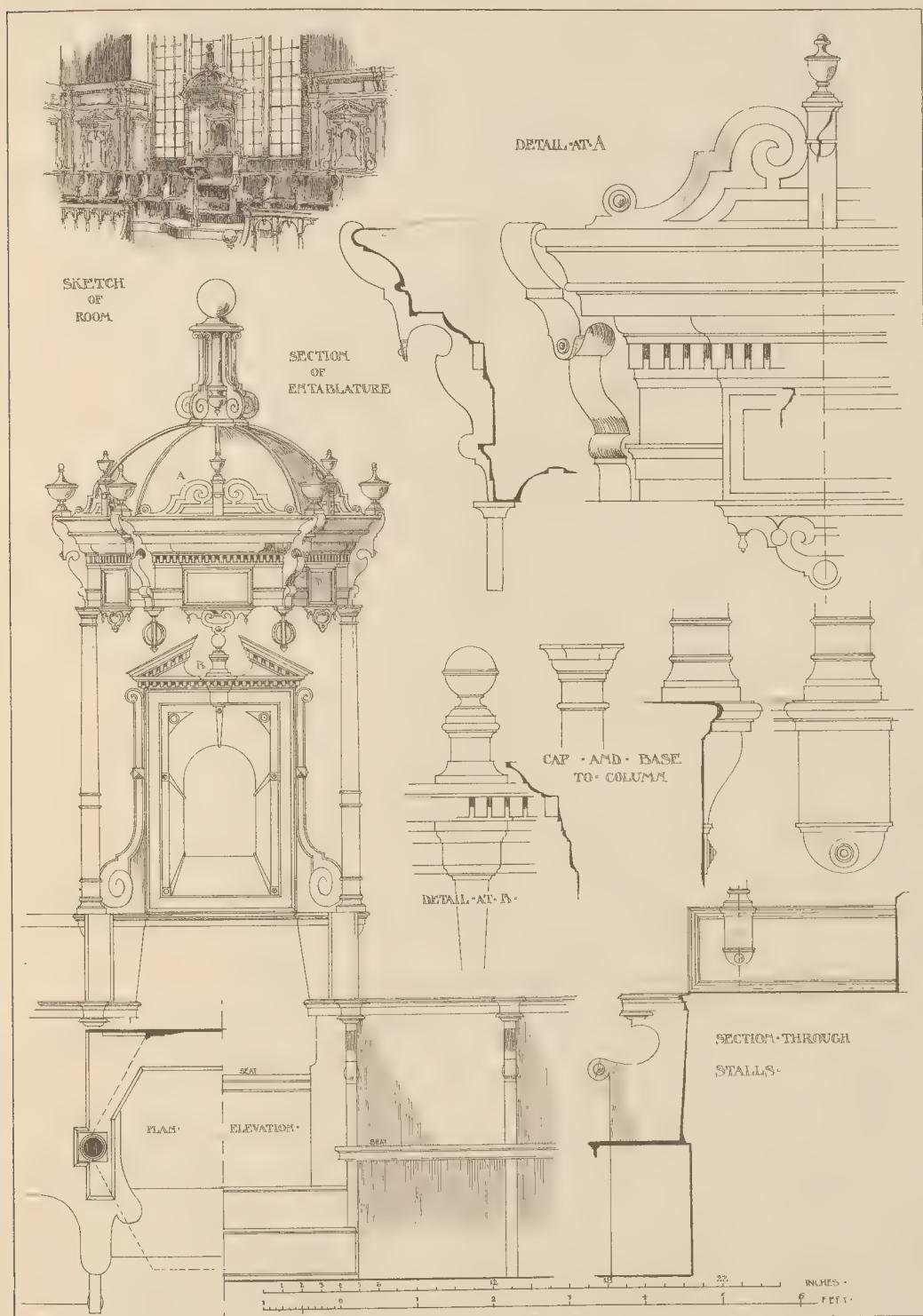
ST. JOHN'S COLLEGE, OXFORD.
THE PRESIDENT'S DRAWING ROOM.





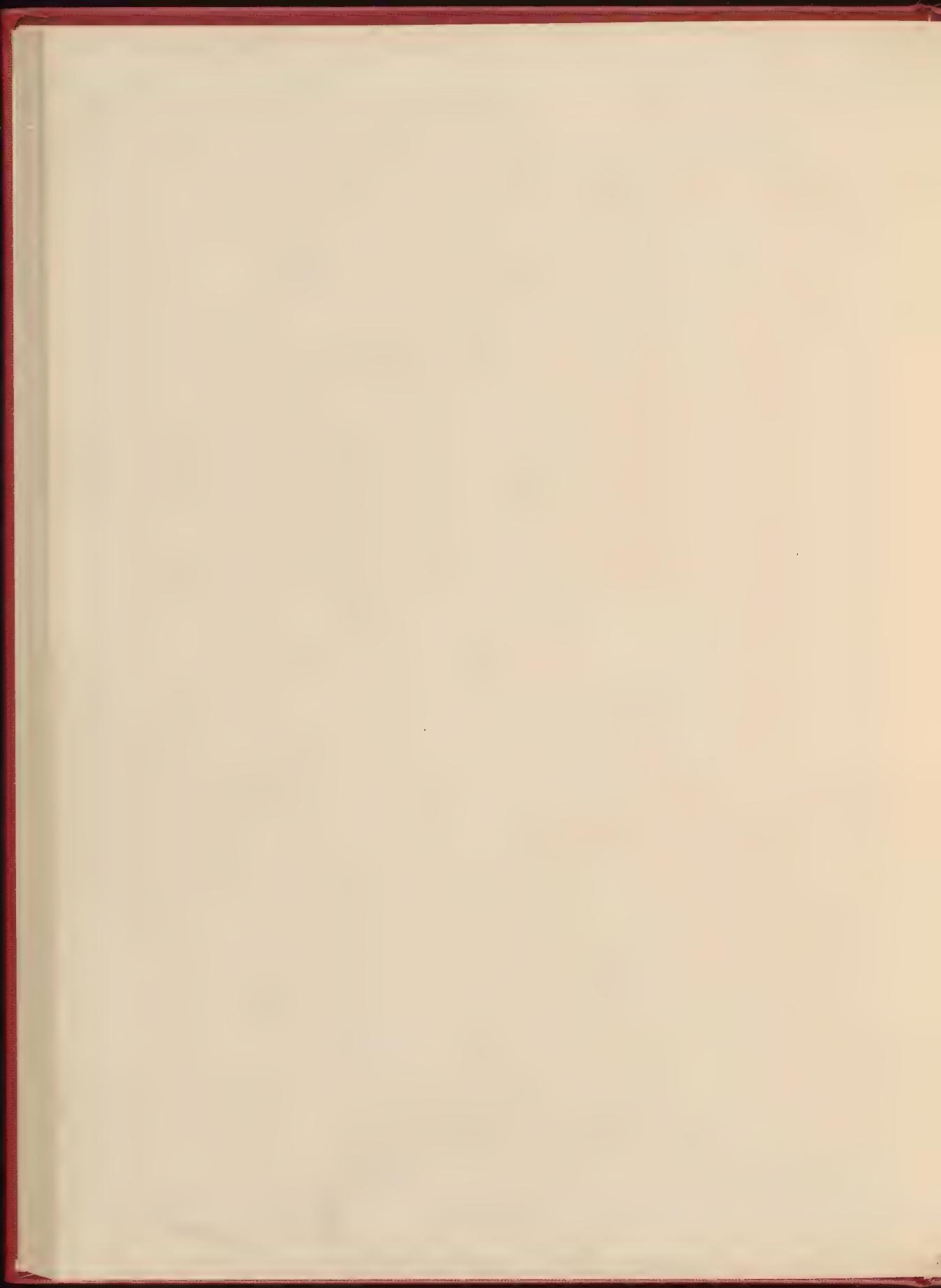
CLOPTON HOUSE, STRATFORD-ON-AVON.

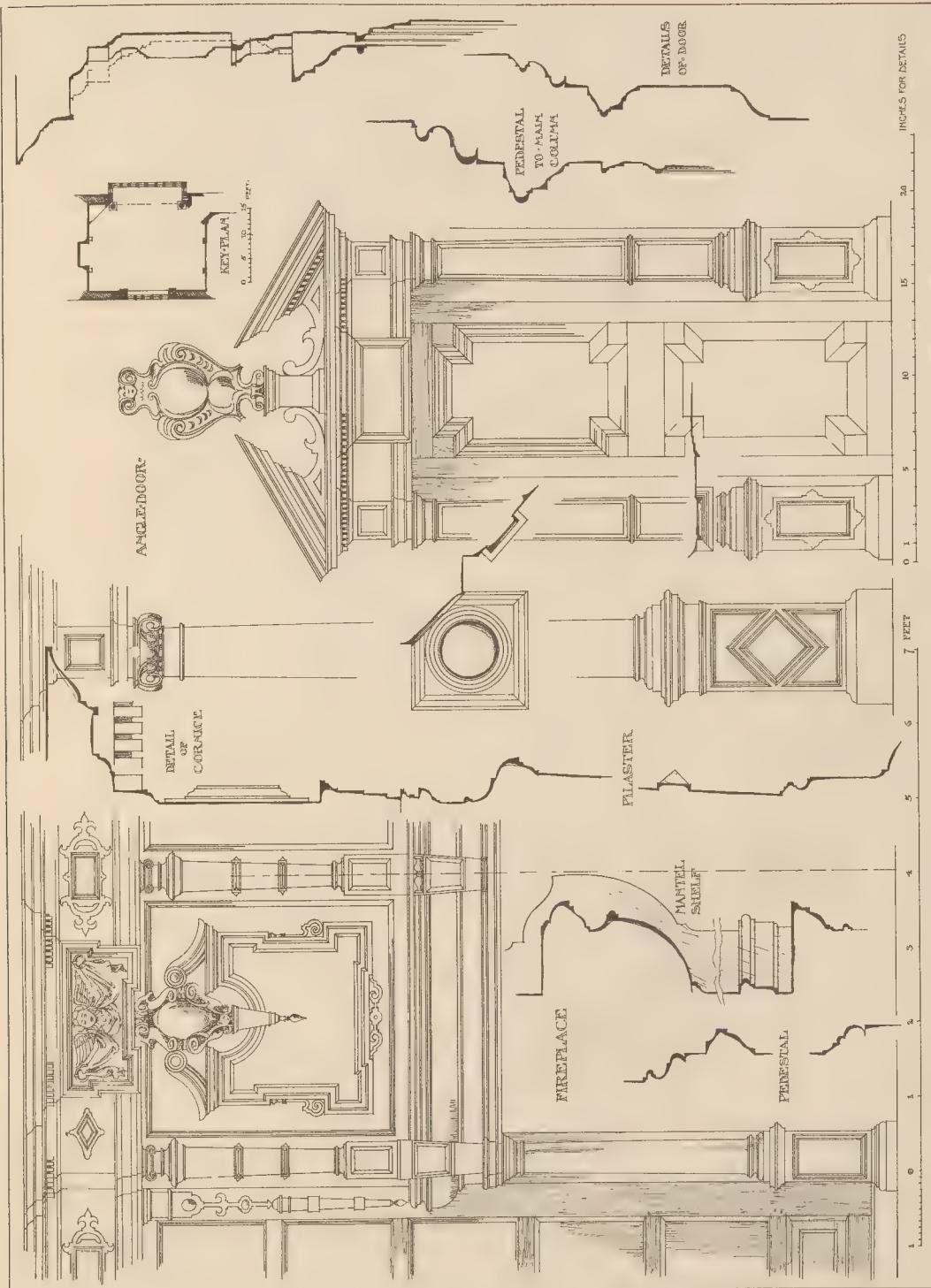




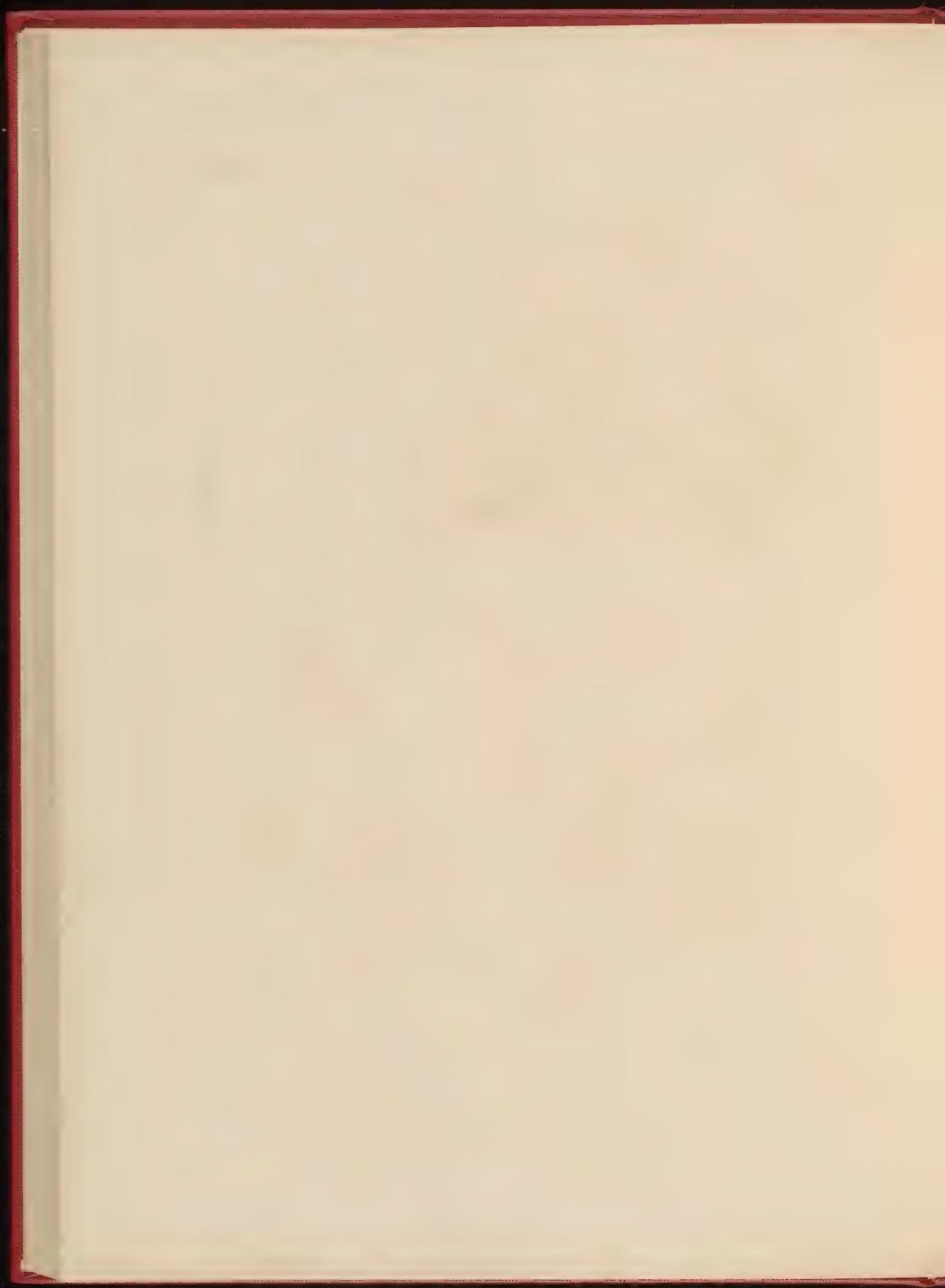
THE CONVOCATION ROOM, OXFORD.

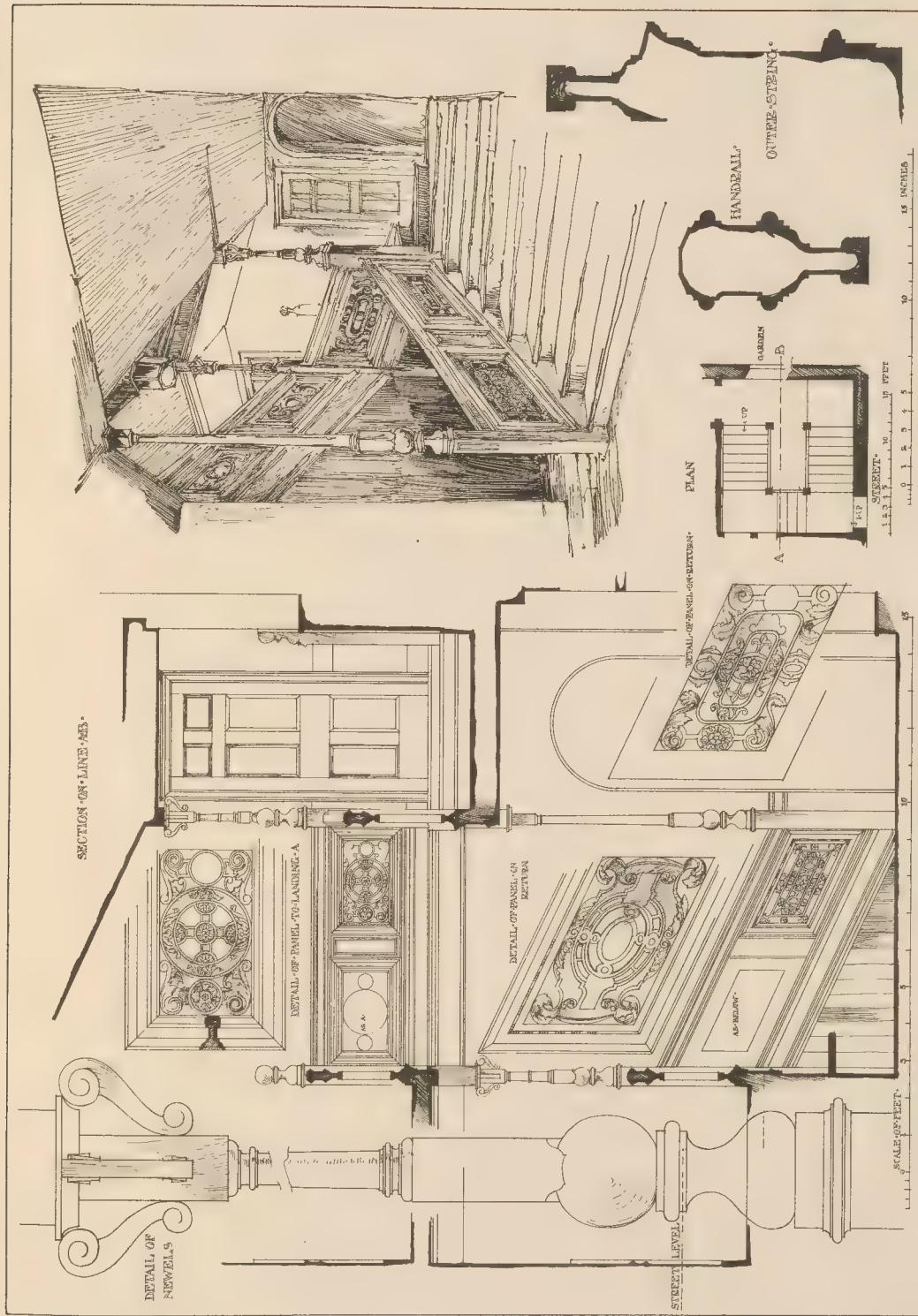
THE THRONE AND STALLS.



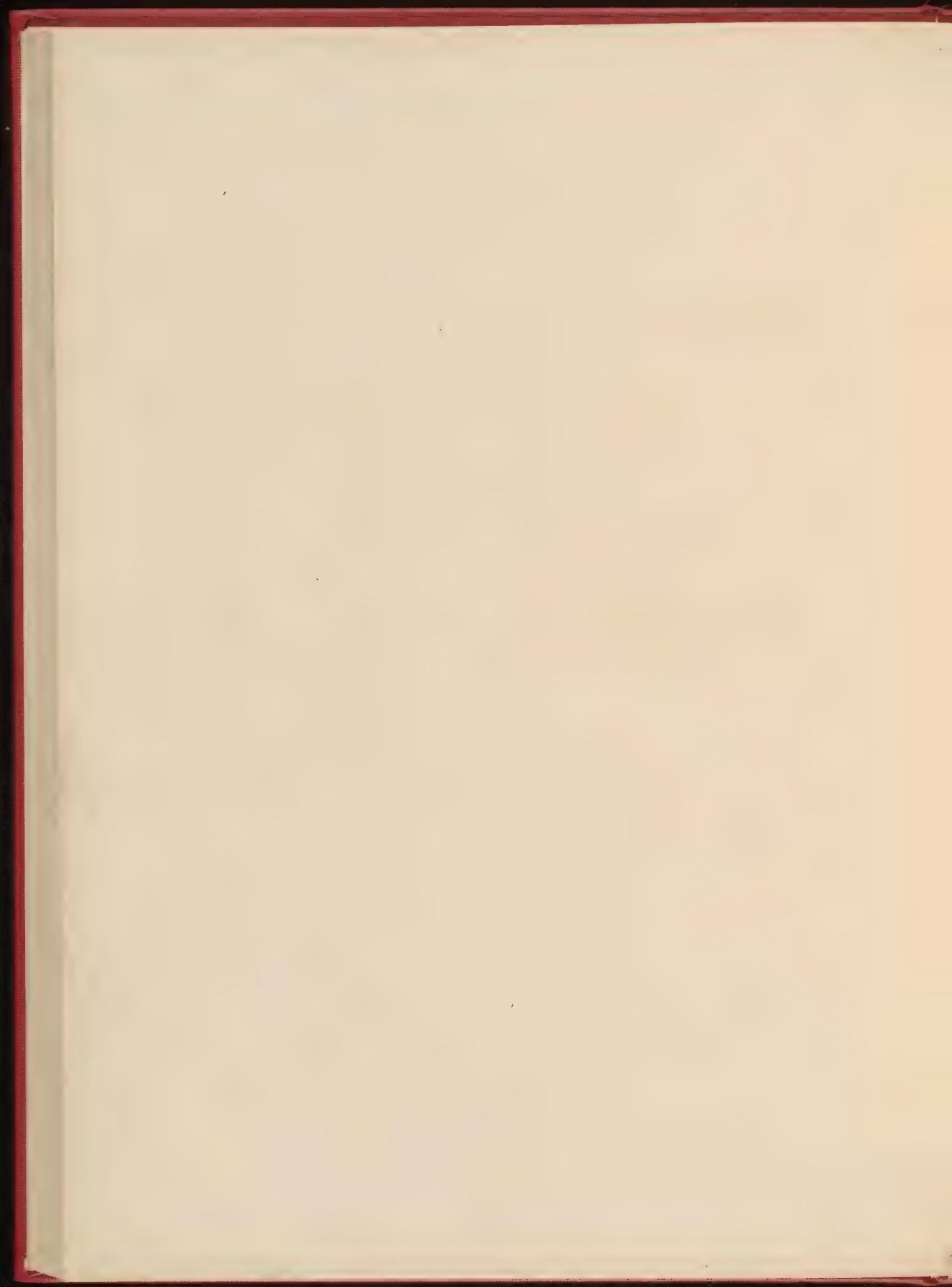


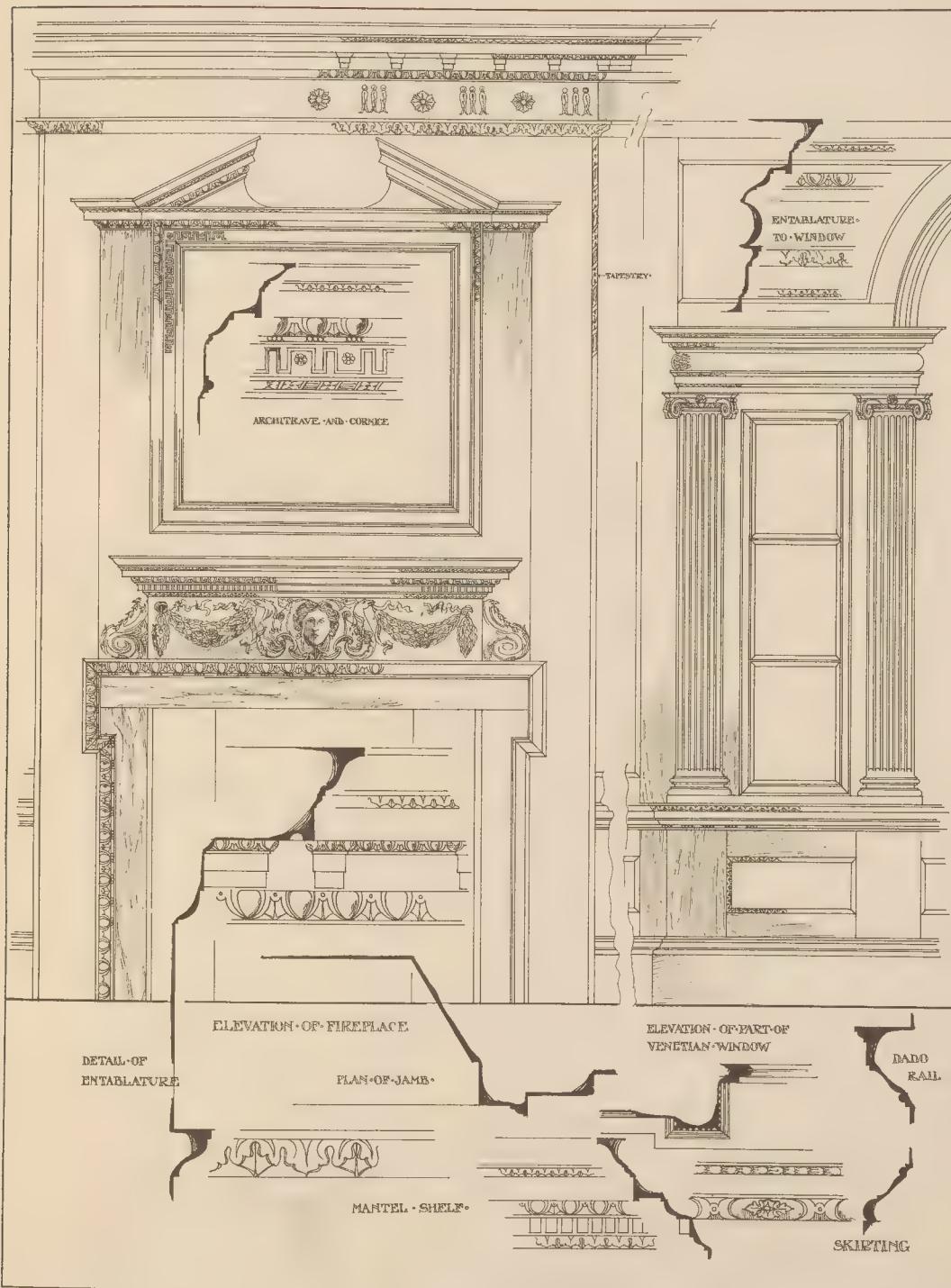
THE REINDEER INN, BANBURY.
THE GLOBE ROOM.



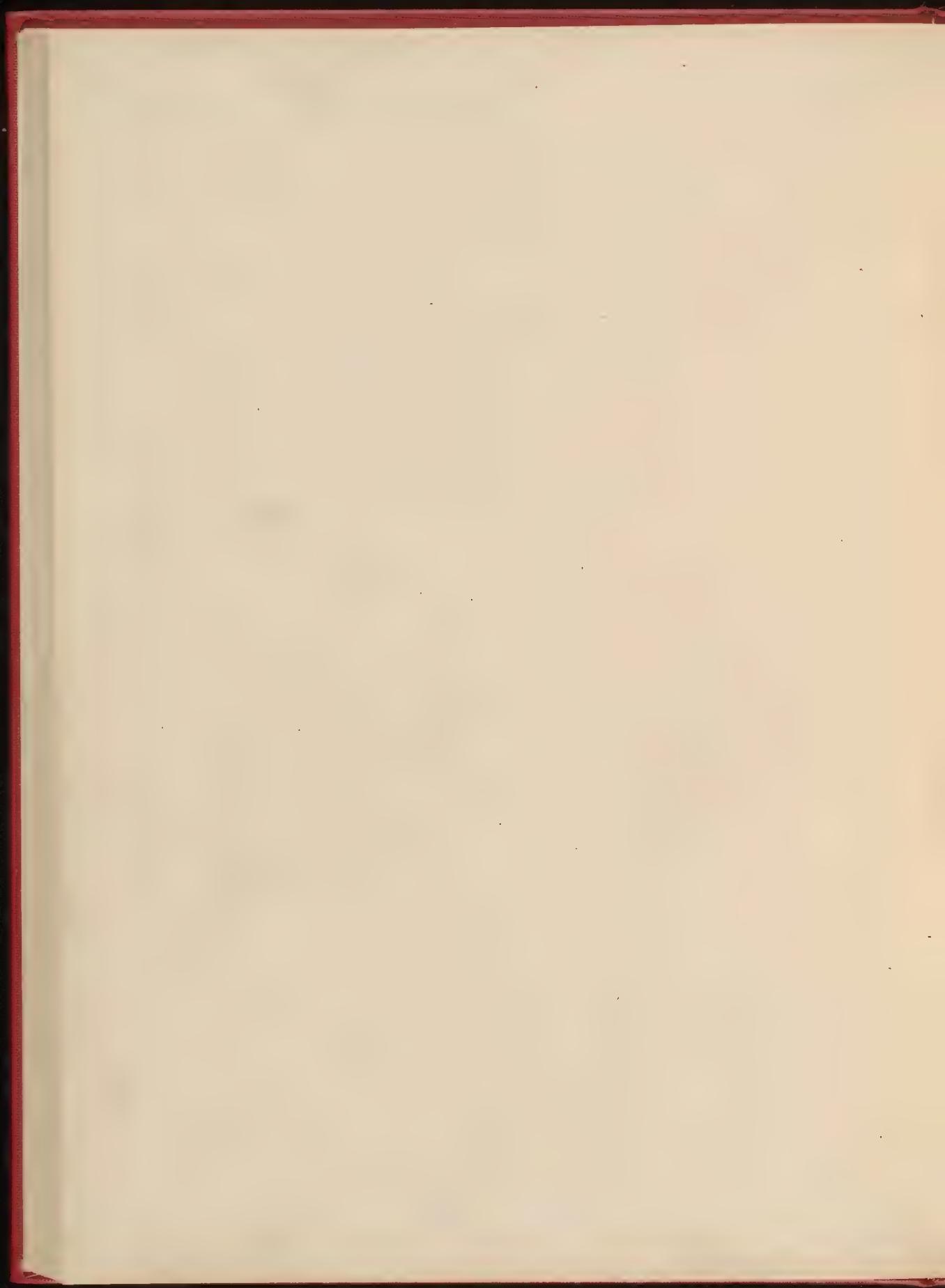


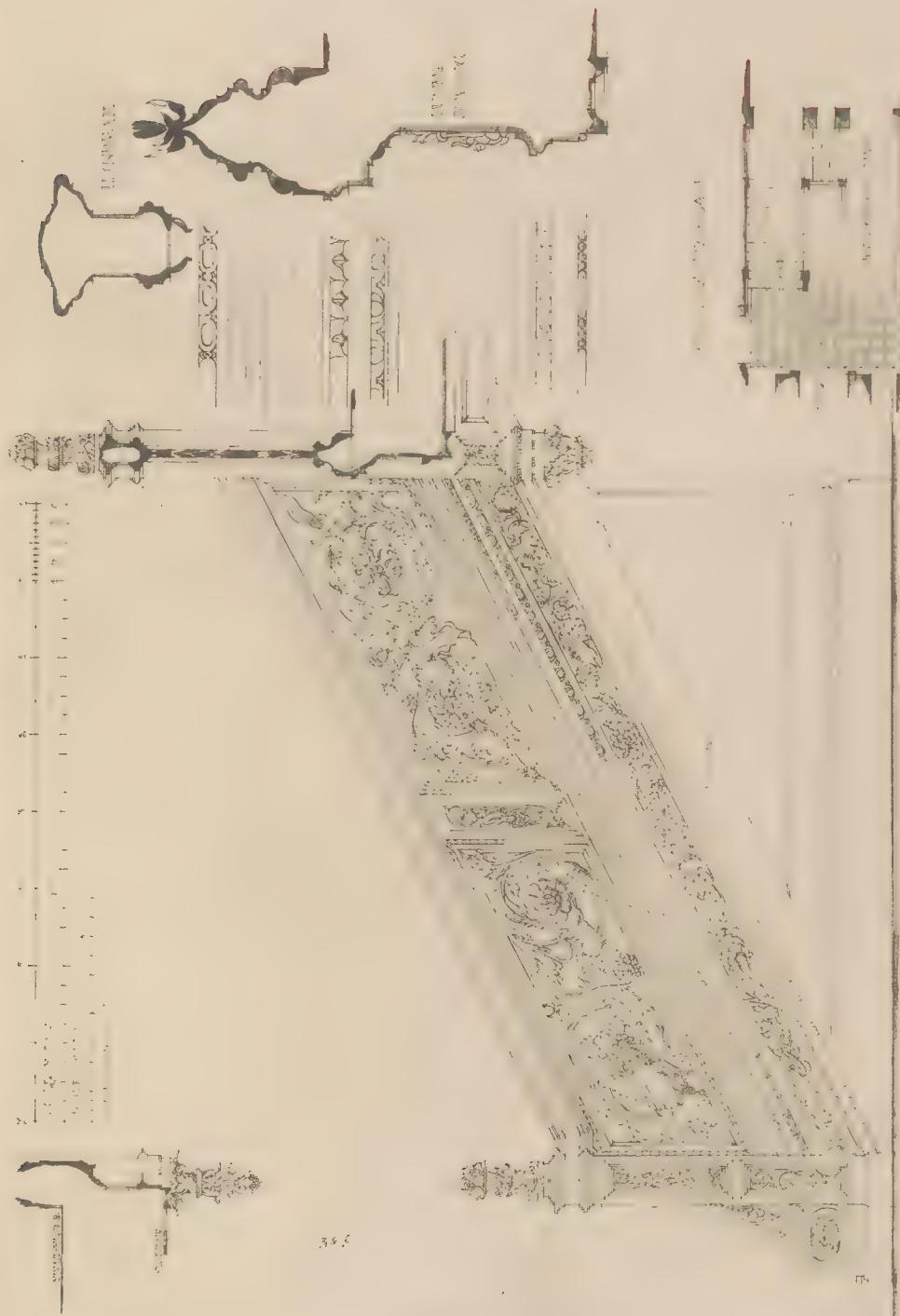
BREWERY OFFICE, NORWICH.



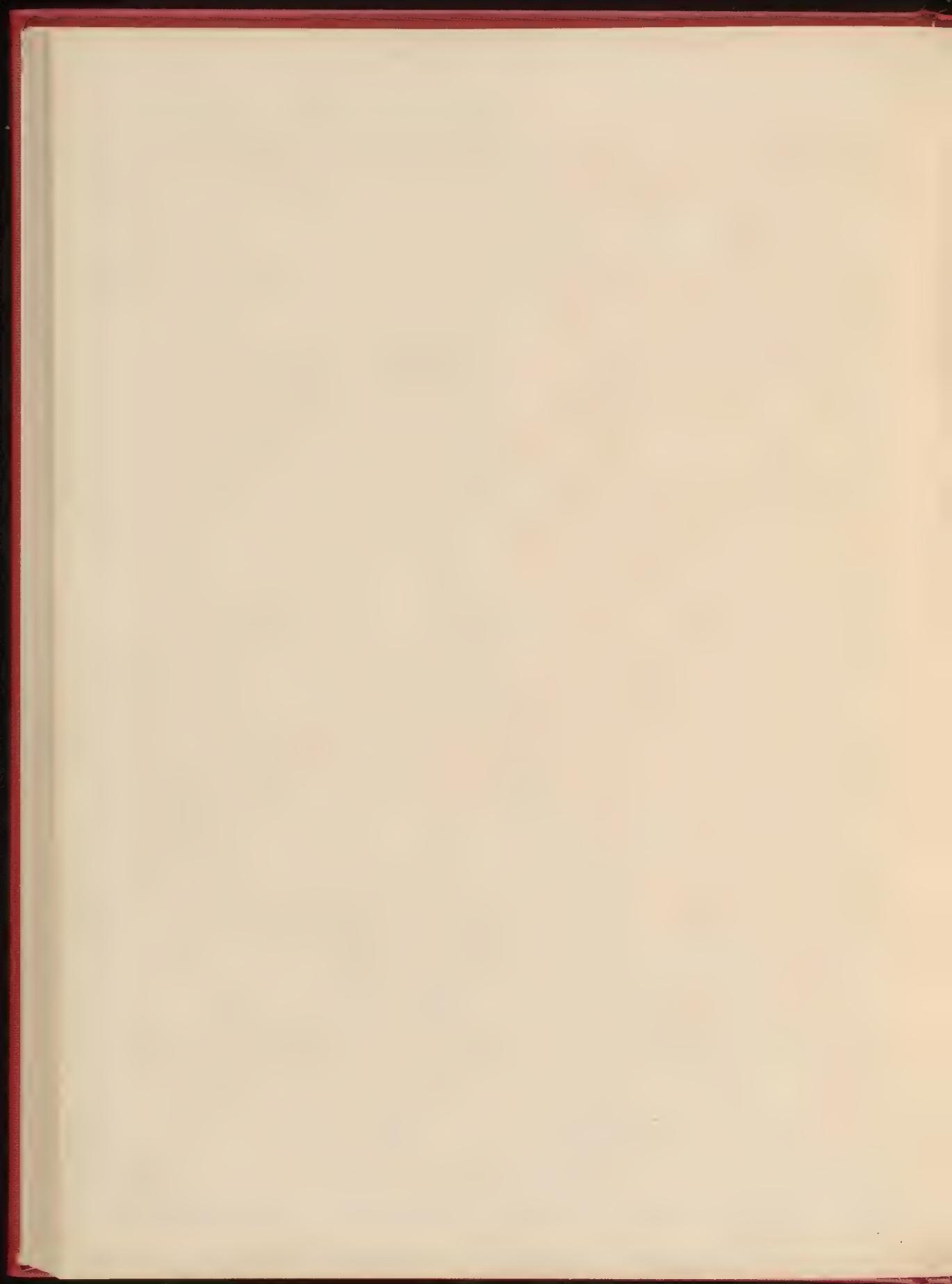


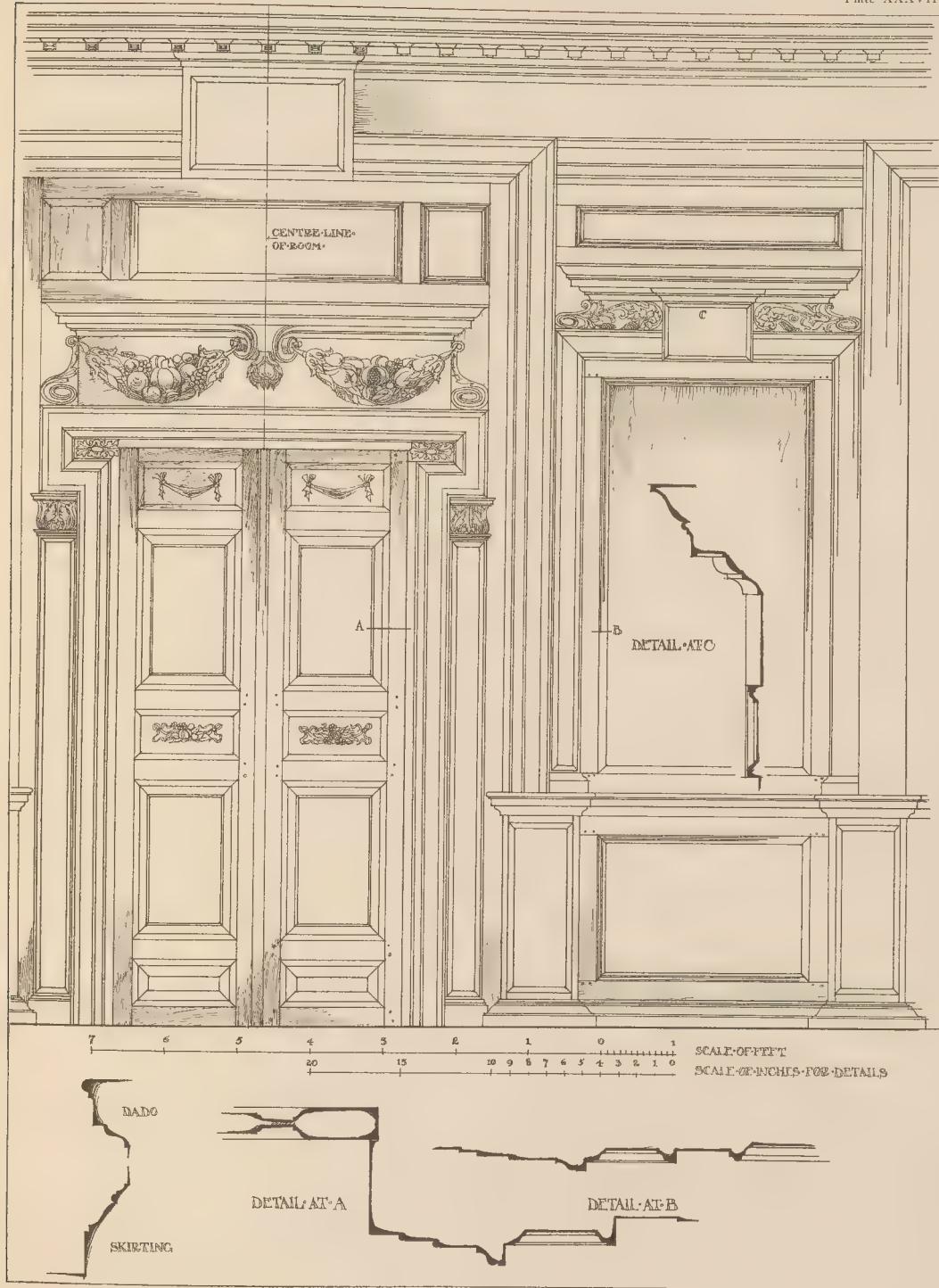
KNOLE HOUSE, SEVENOAKS.
THE AMBASSADOR'S ROOM.



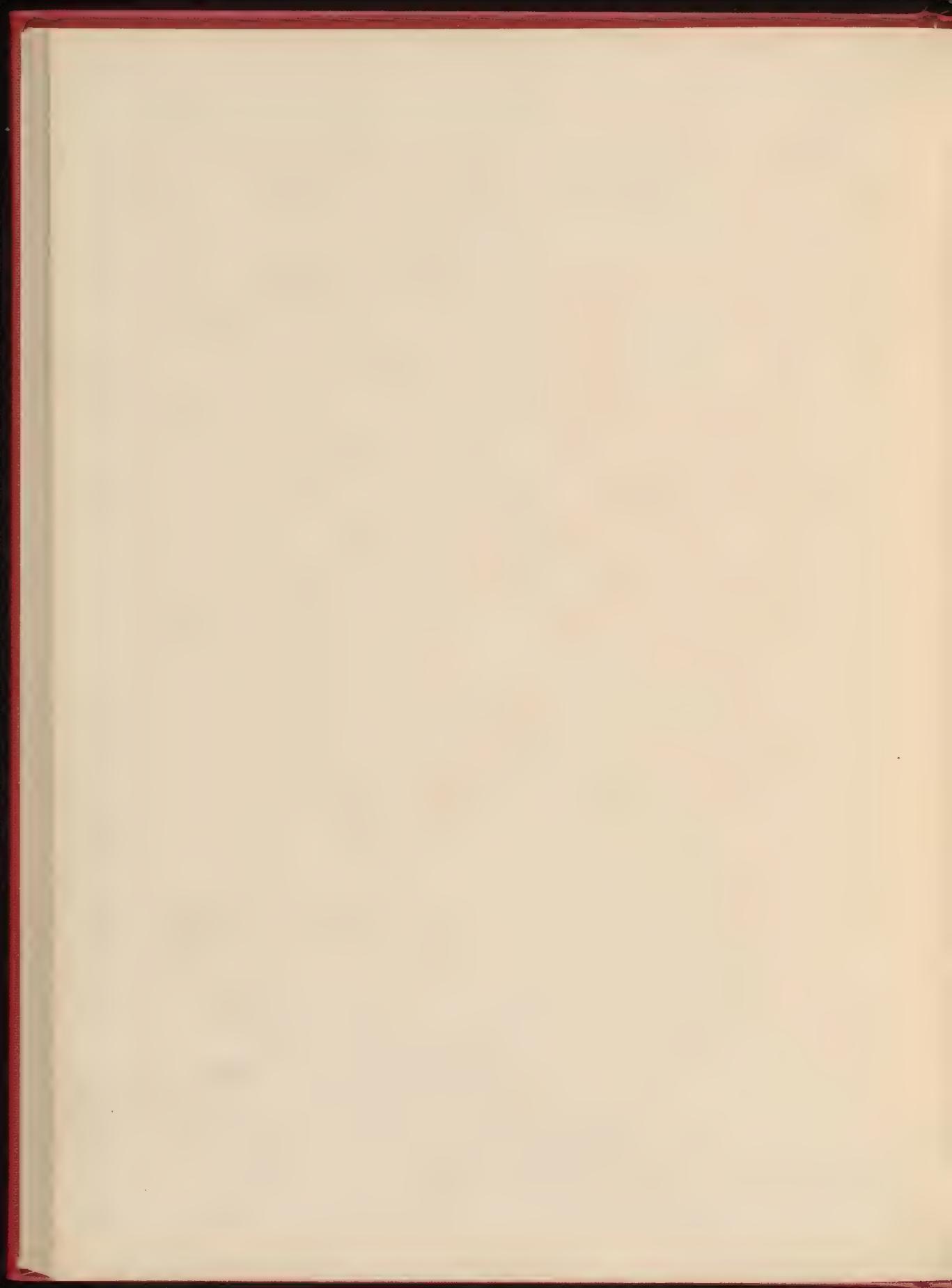


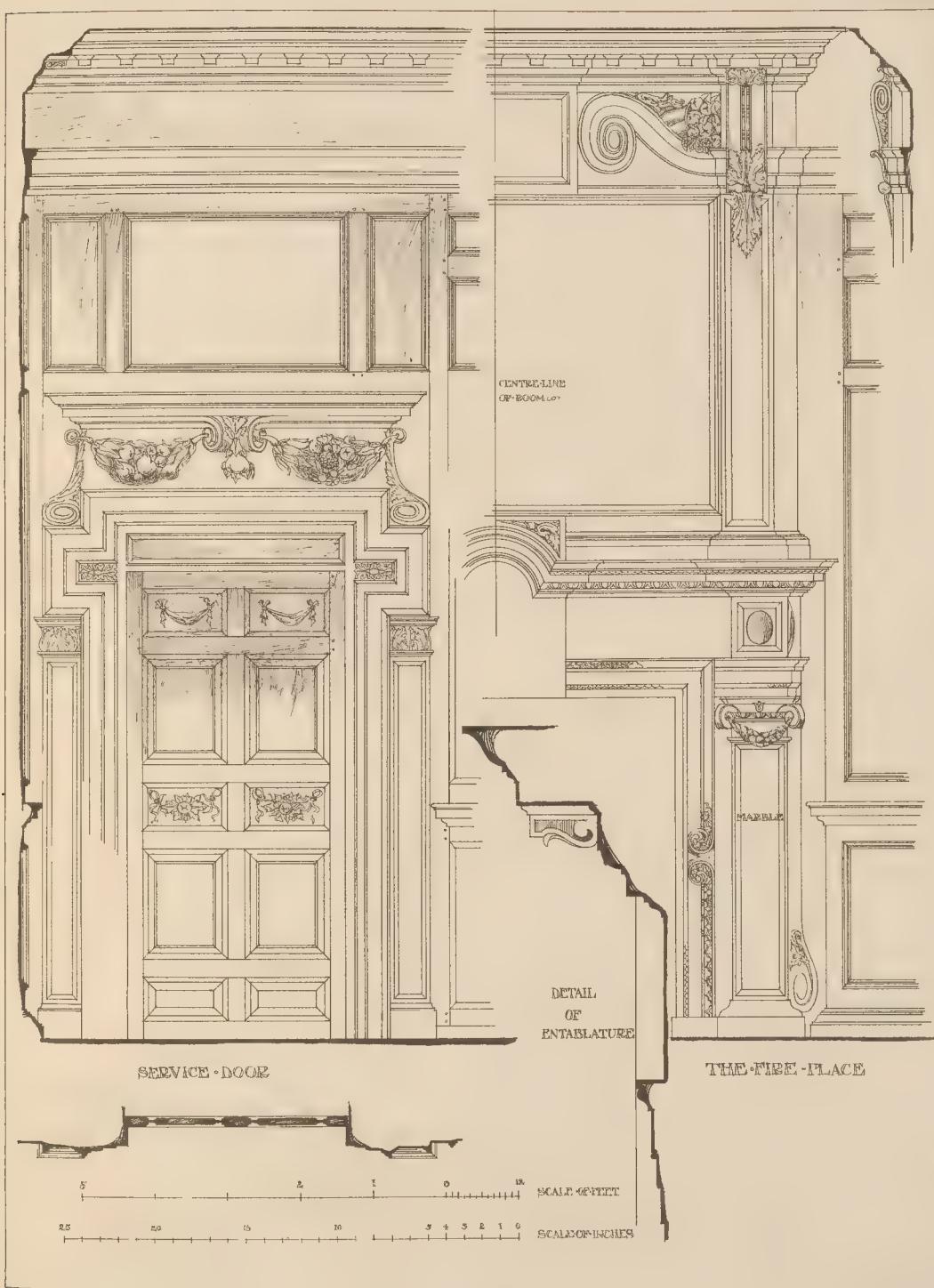
THORPE HALL, PETERBOROUGH.
THE STAIRCASE.



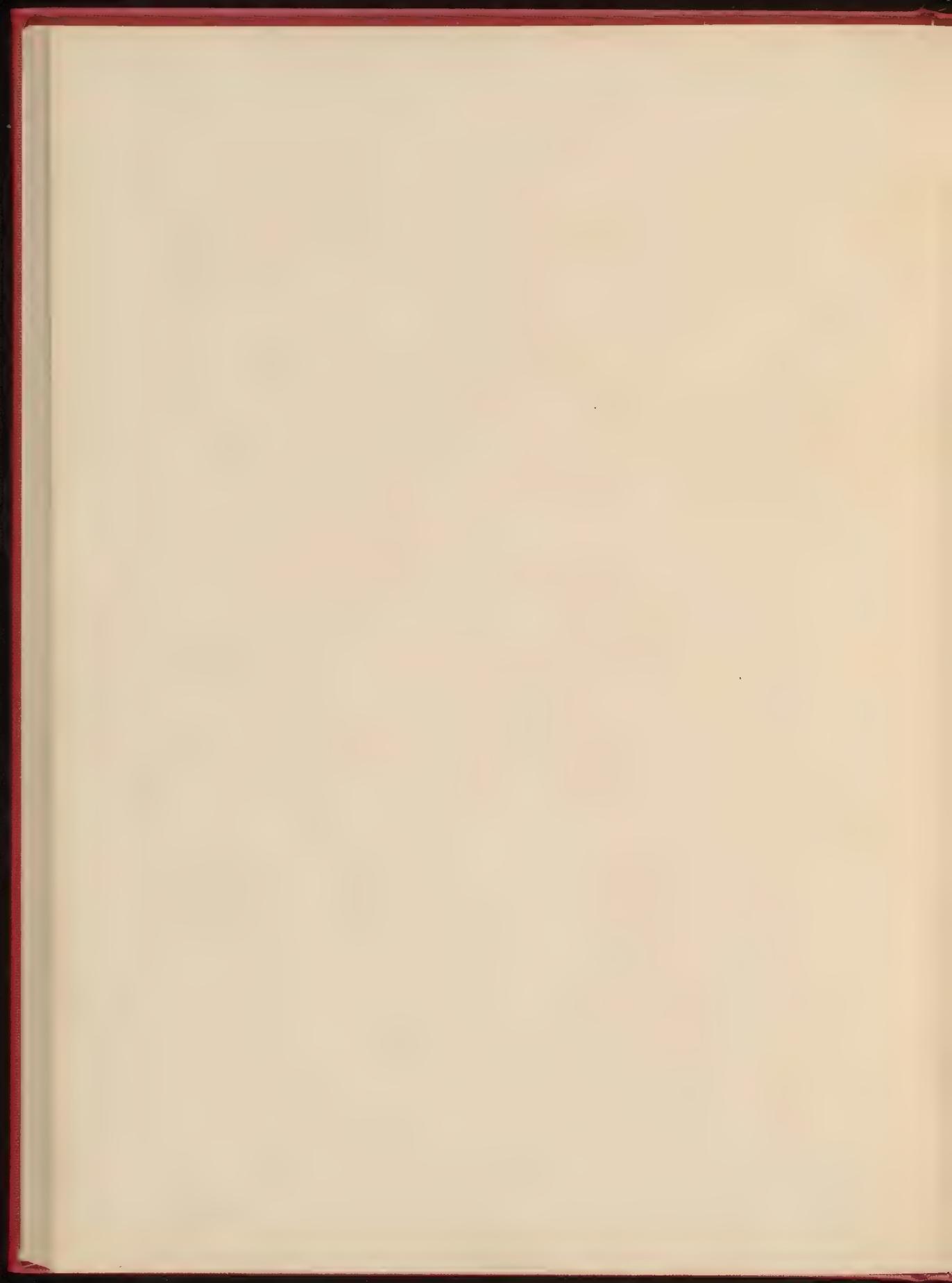


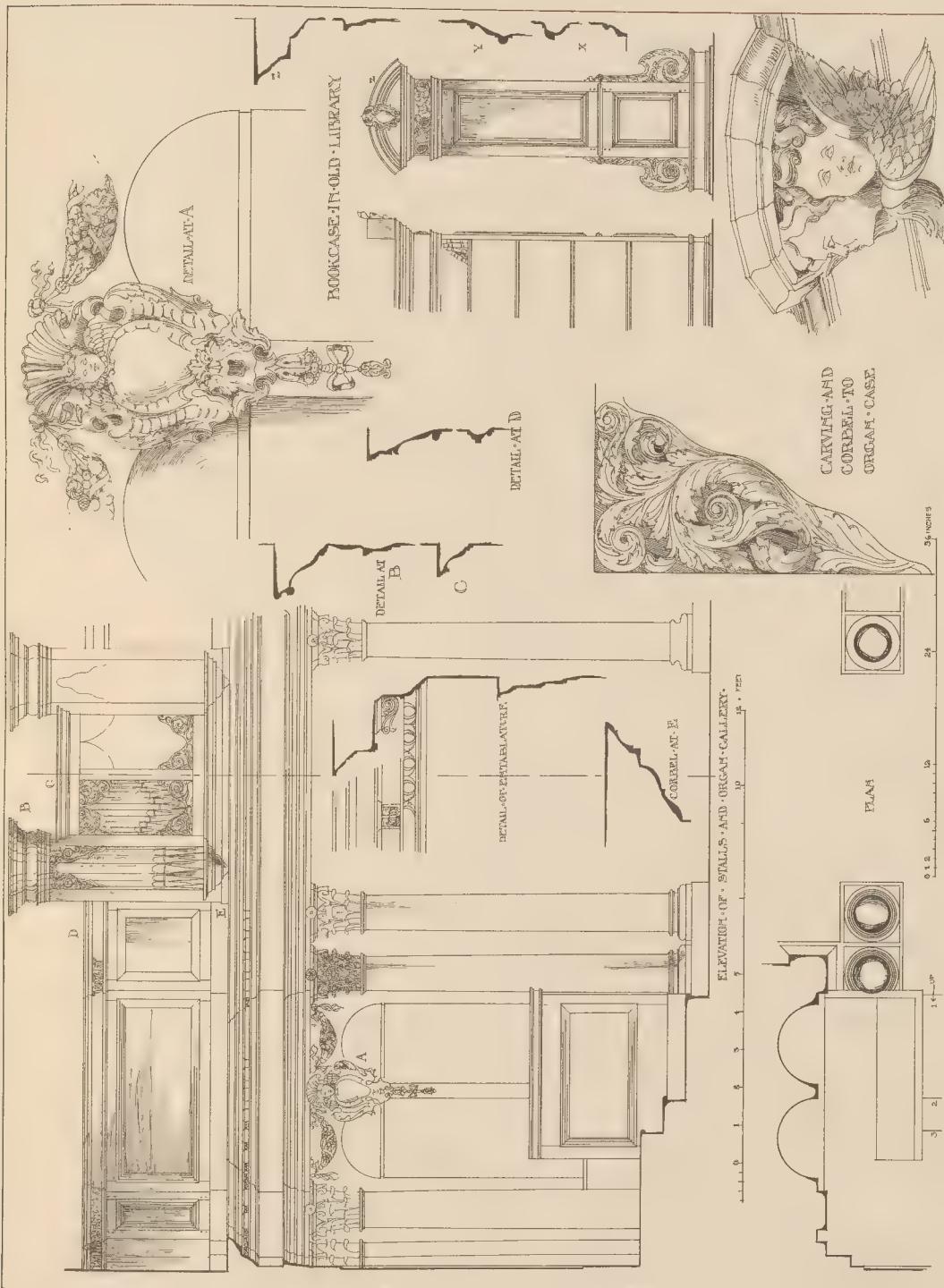
THORPE HALL, PETERBOROUGH.
THE DINING ROOM.

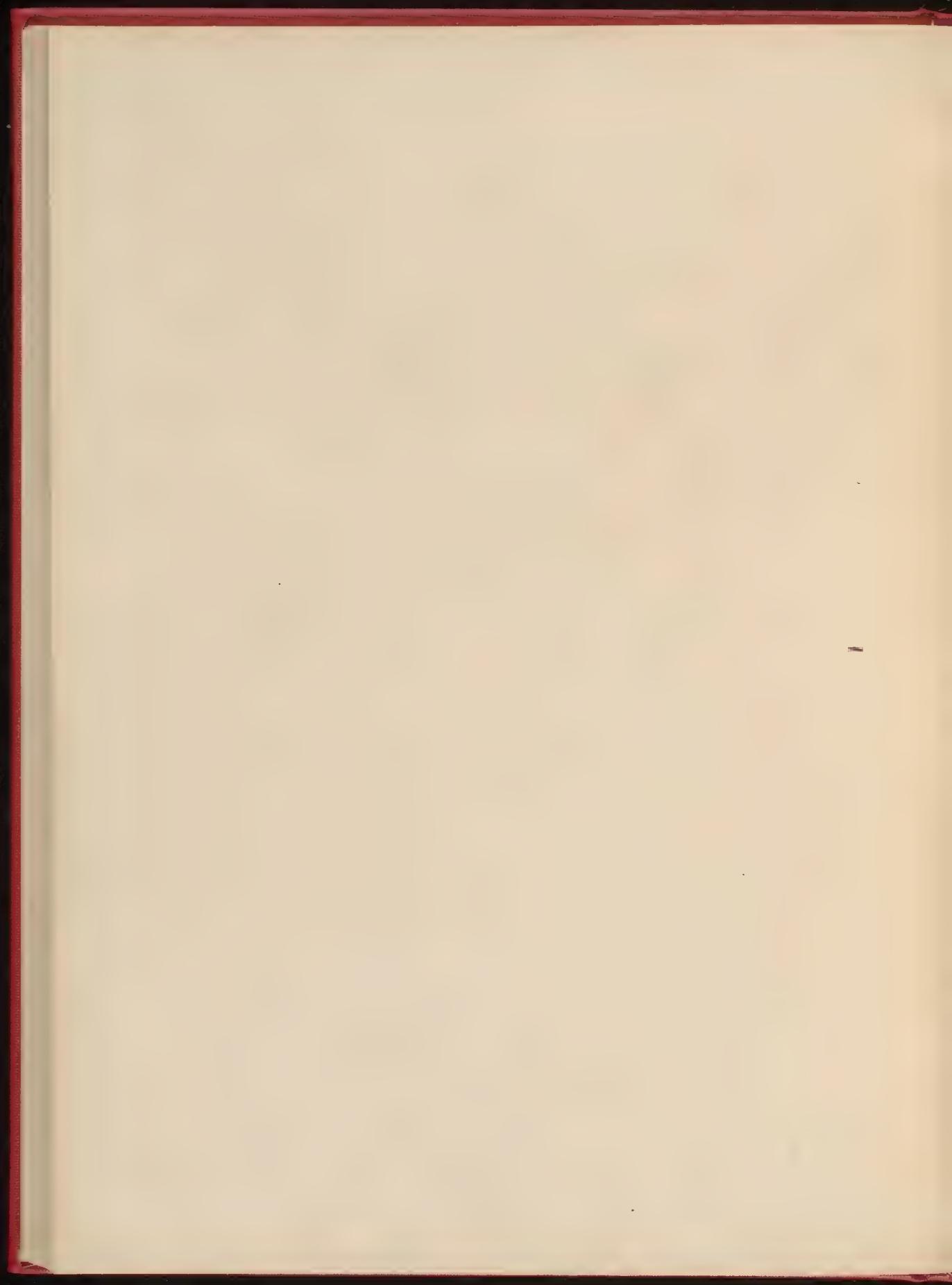




THORPE HALL, PETERBOROUGH.
THE DINING ROOM.



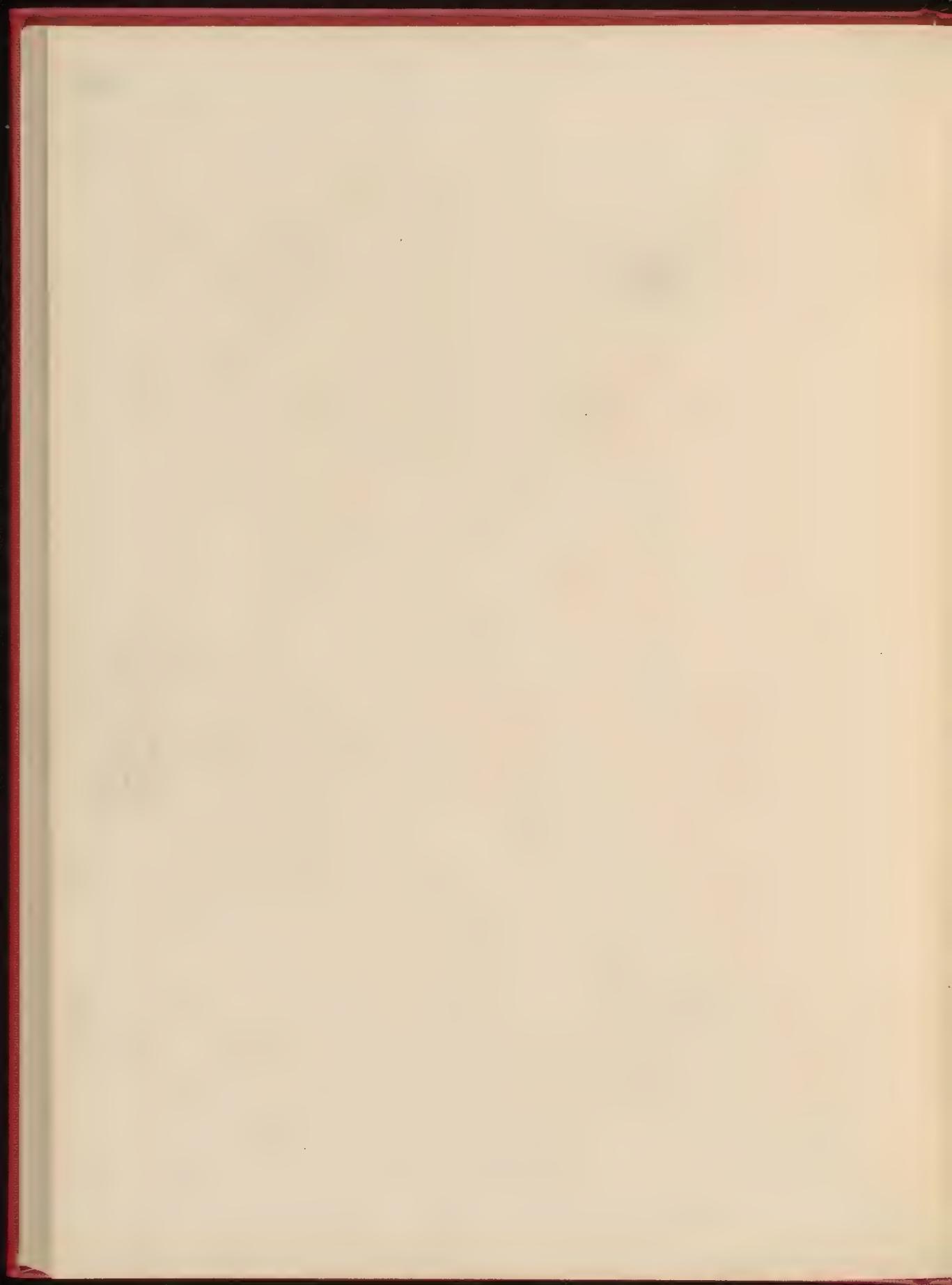


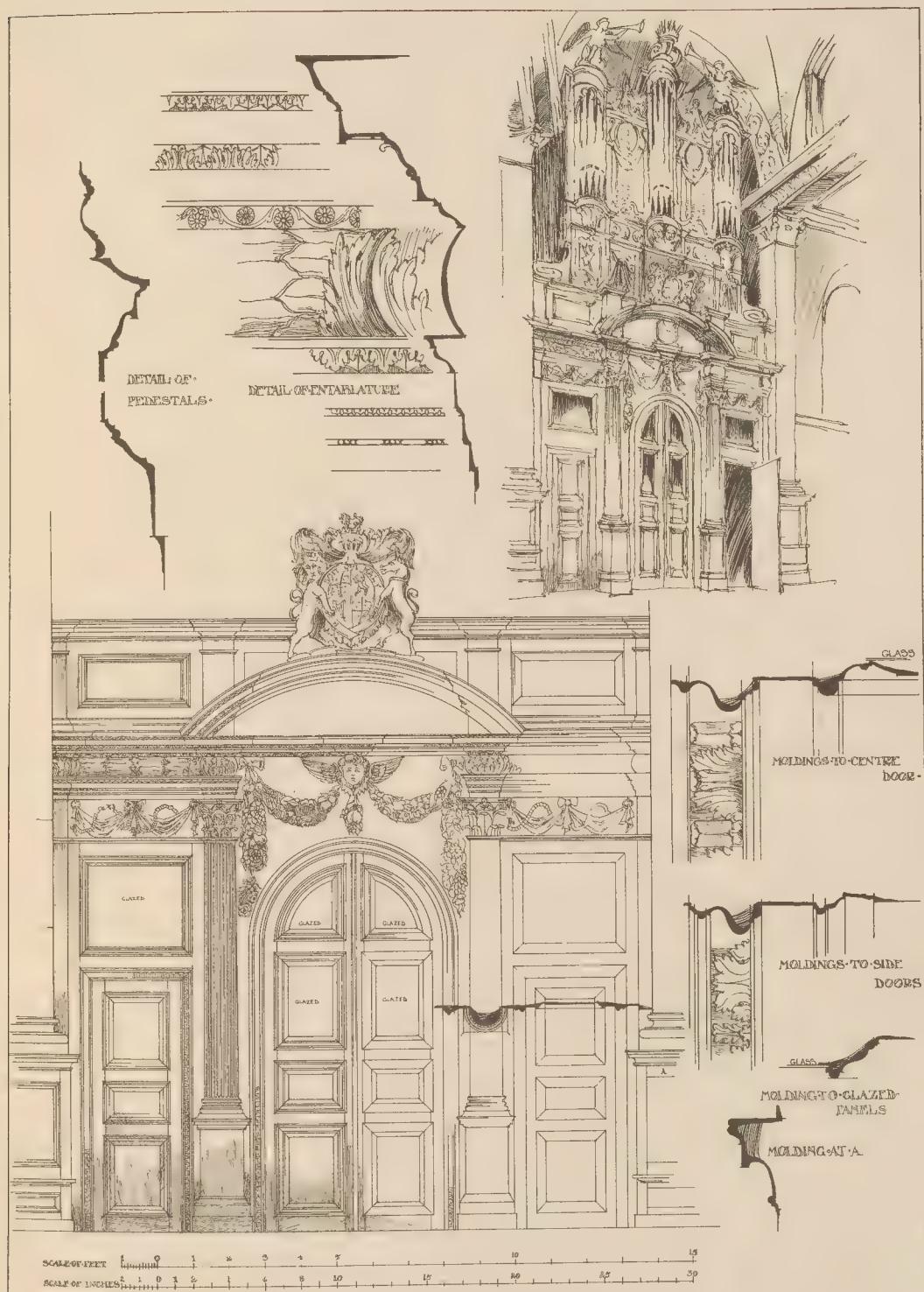




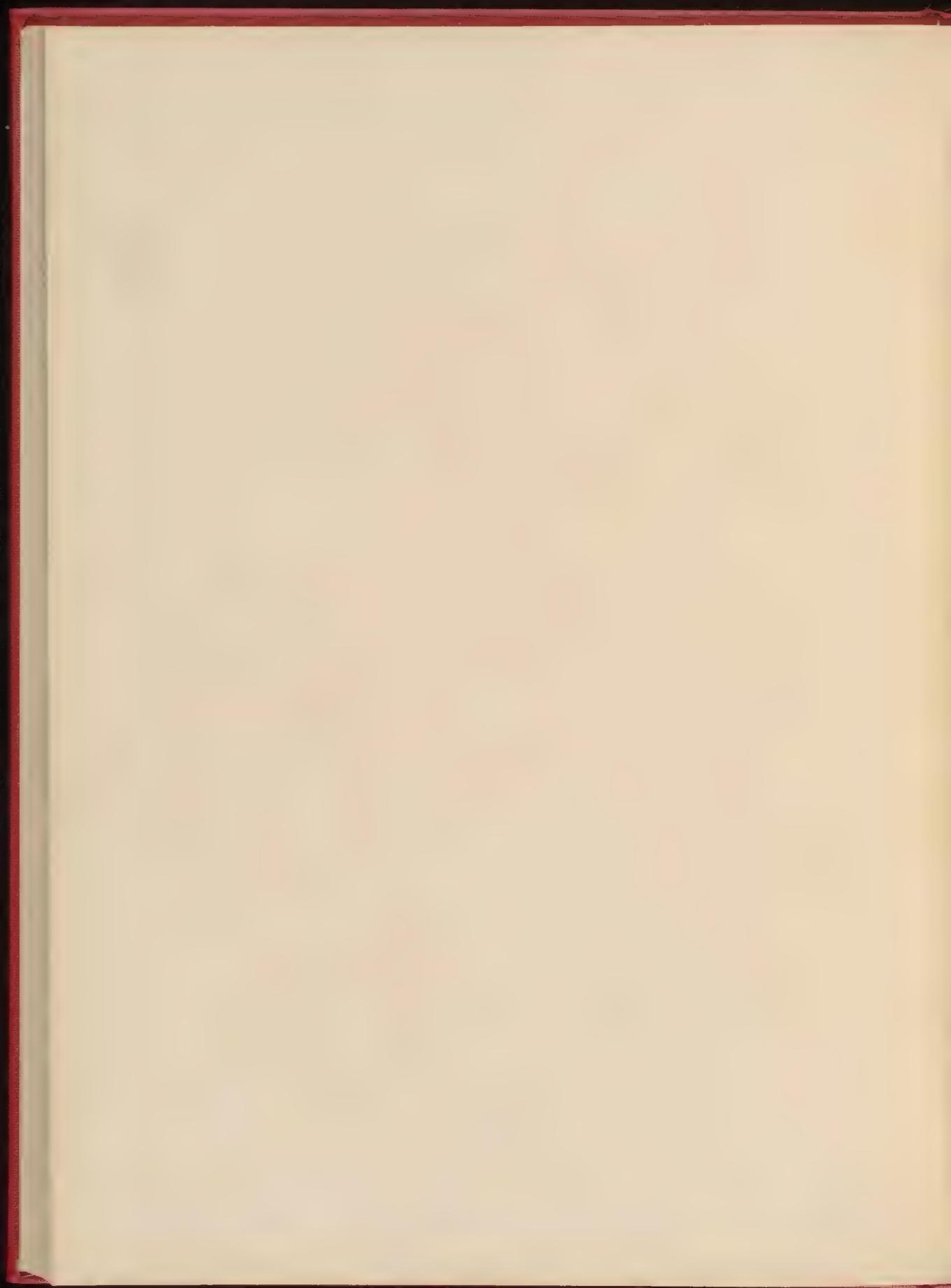
ST. LAWRENCE JEWRY.

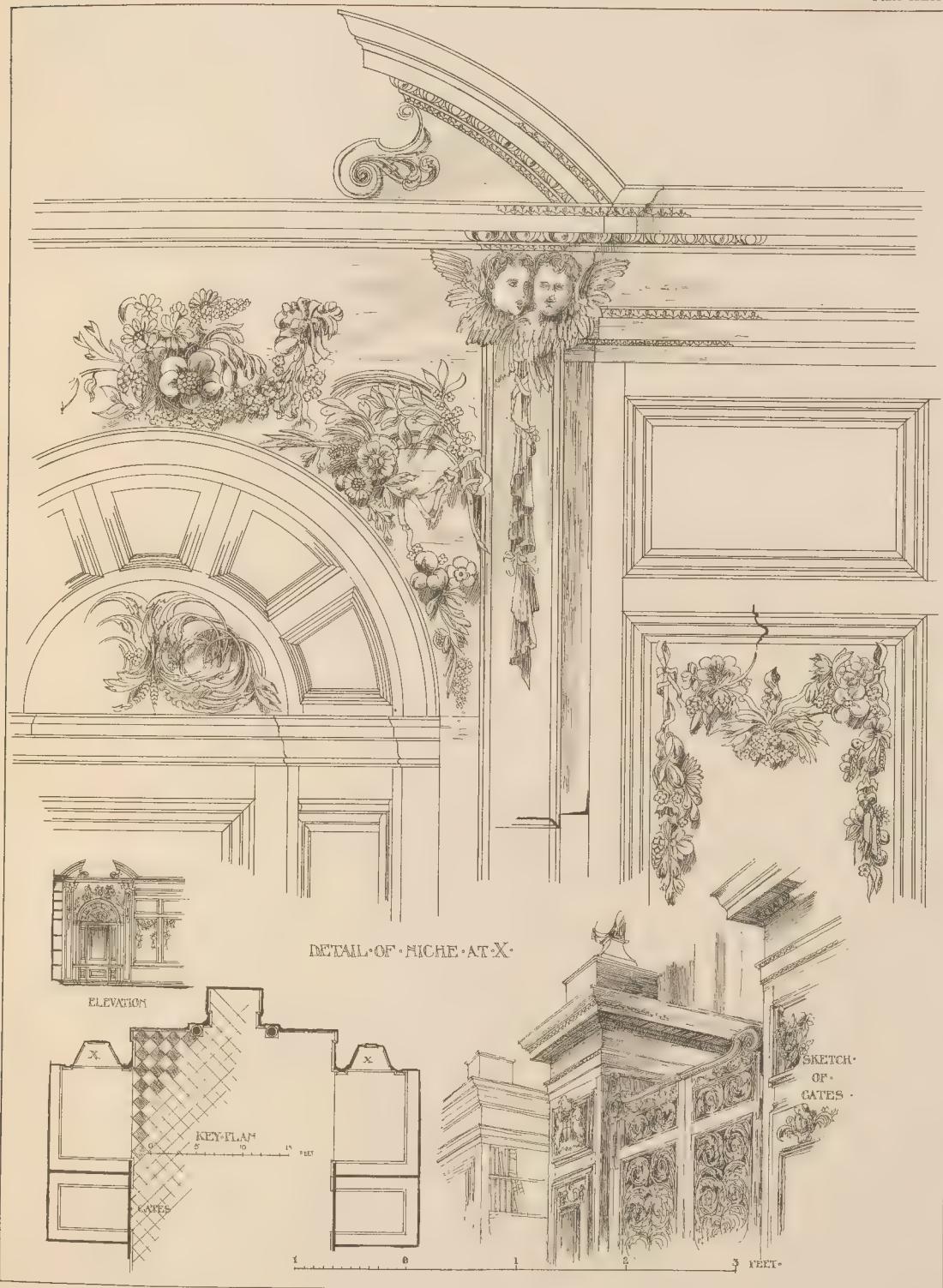
DOORS IN THE VESTRY.



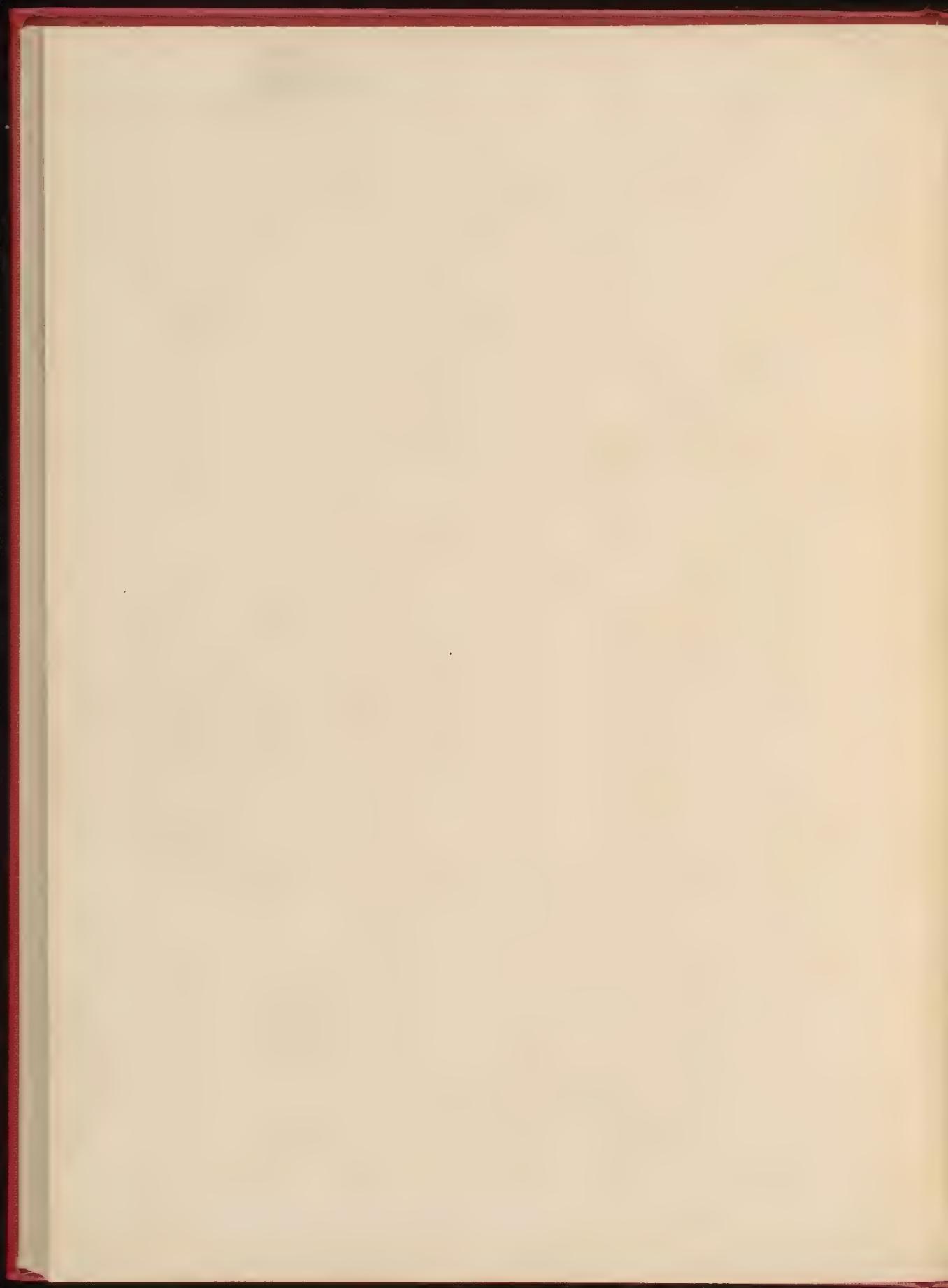


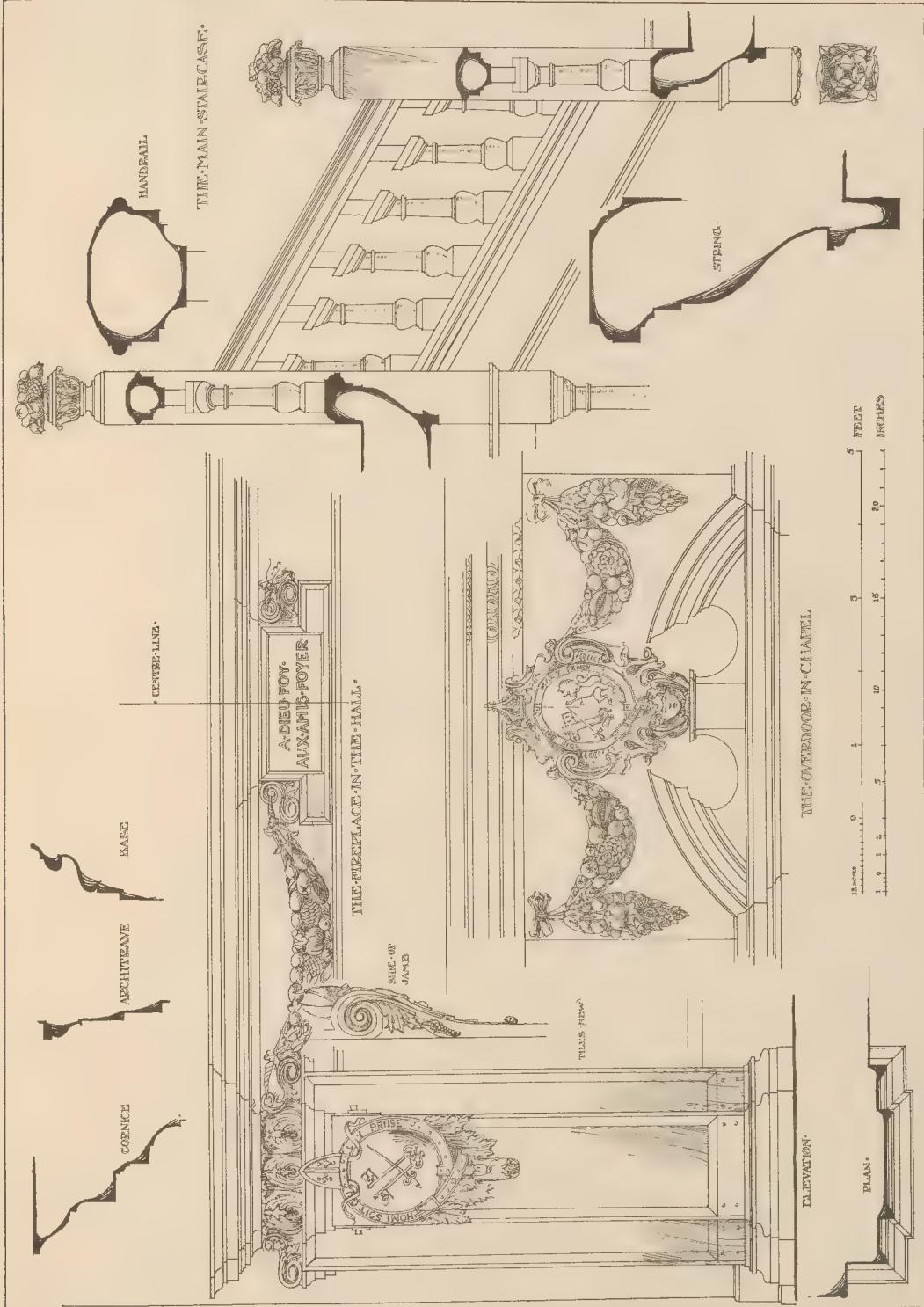
ST. STEPHEN'S. WALBROOK.
THE ENTRANCE DOORS.



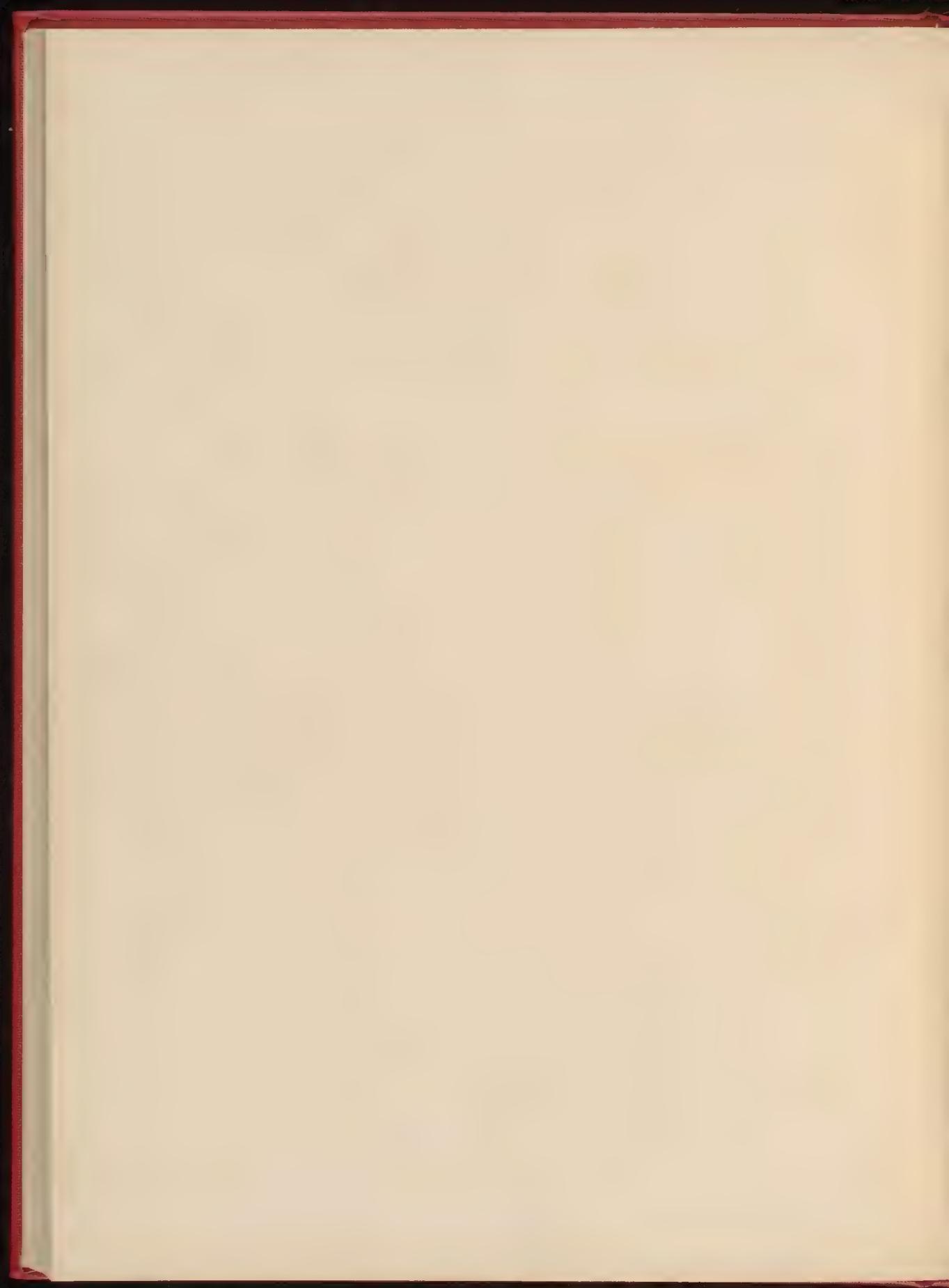


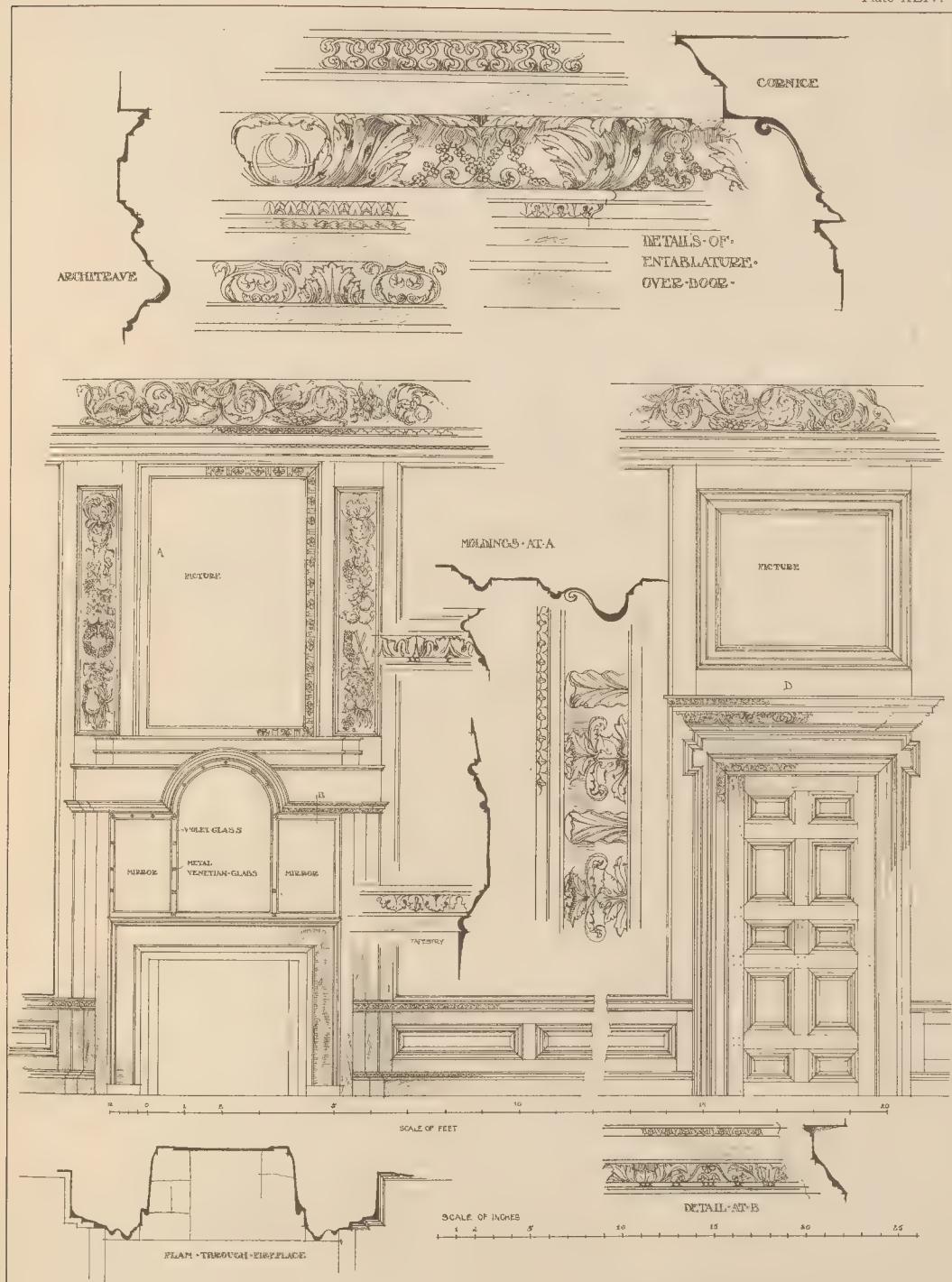
TRINITY COLLEGE, CAMBRIDGE.
THE LIBRARY.



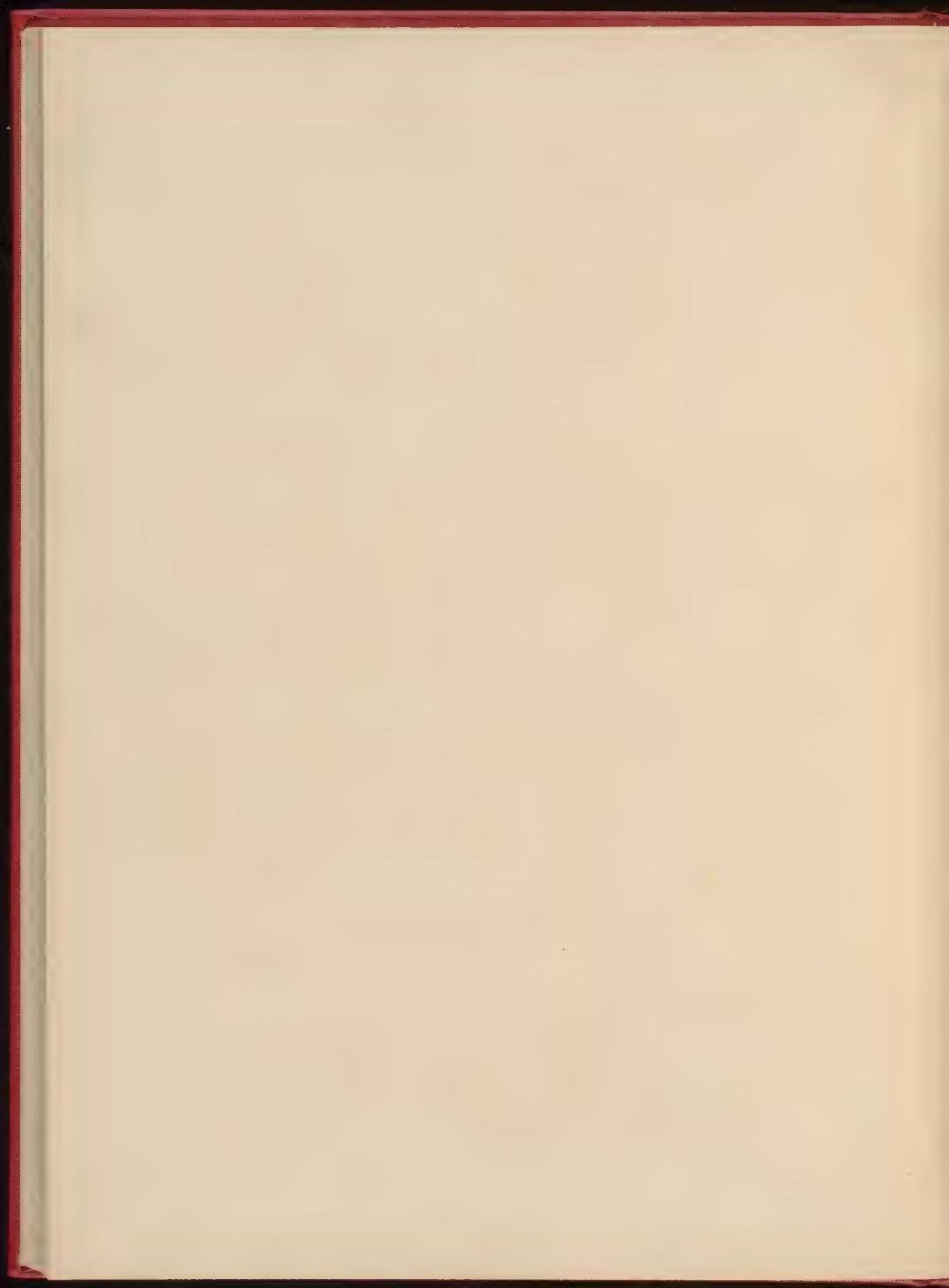


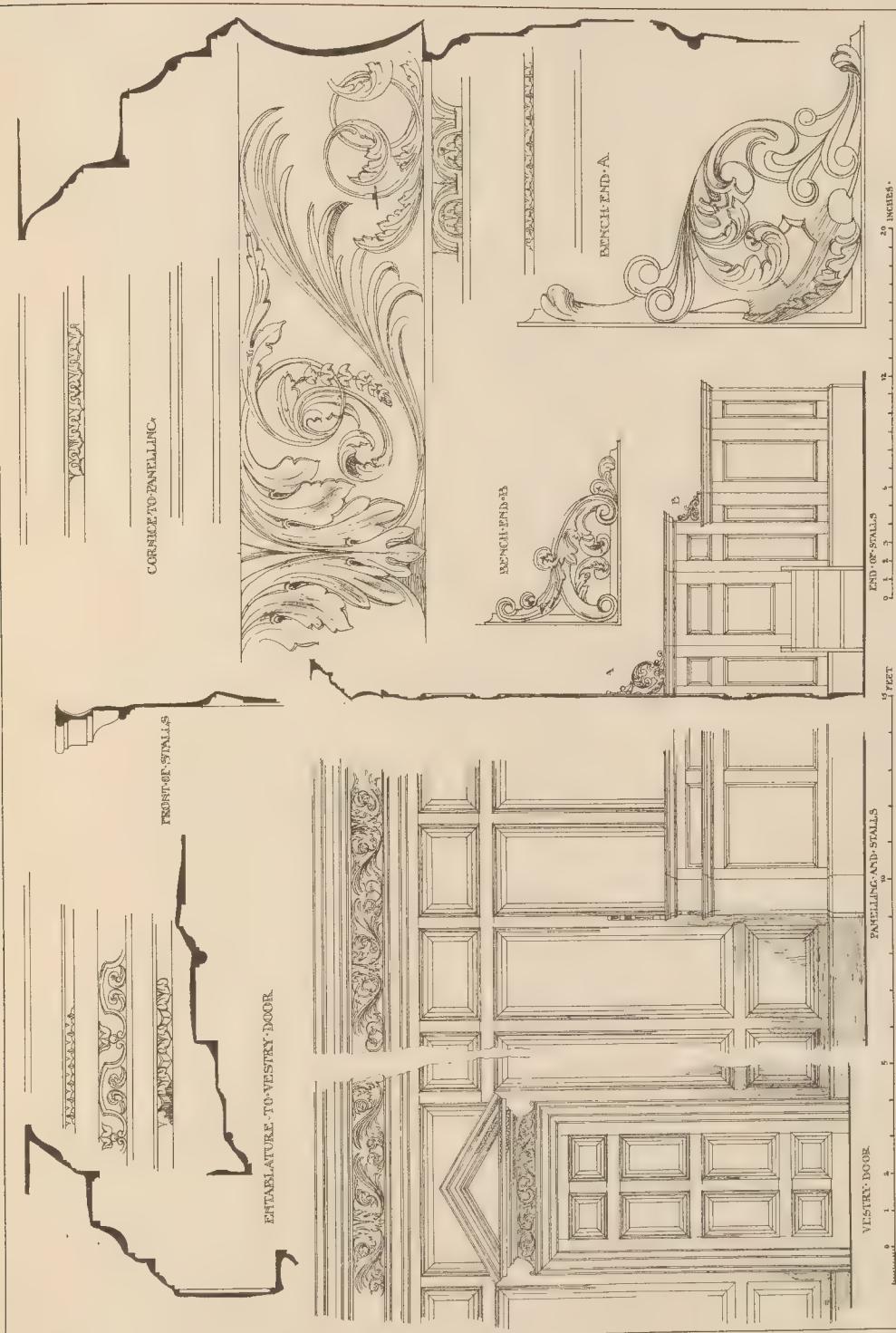
FARNHAM CASTLE, SURREY.





HAMPTON COURT PALACE.
THE KING'S BED CHAMBER.



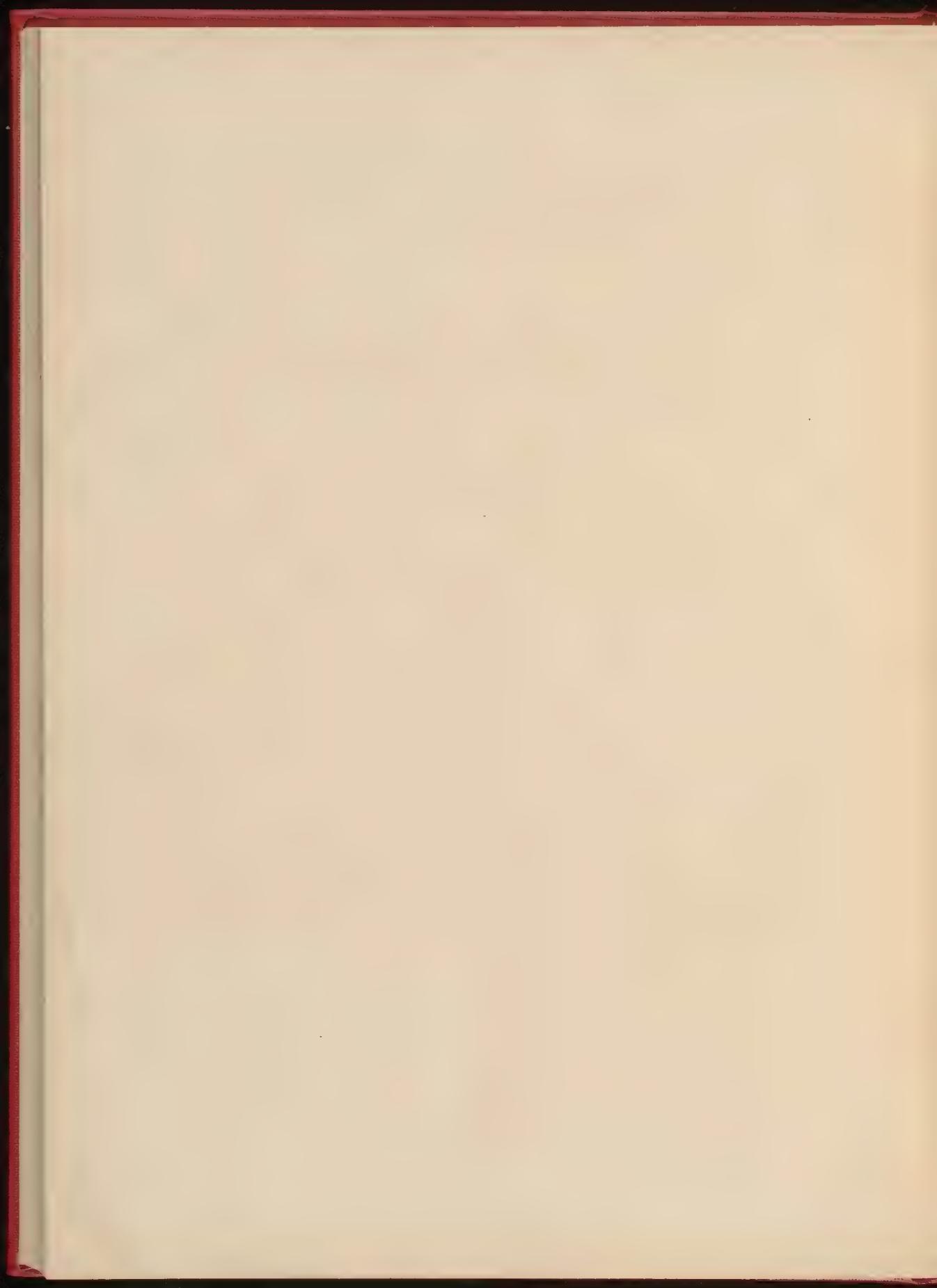


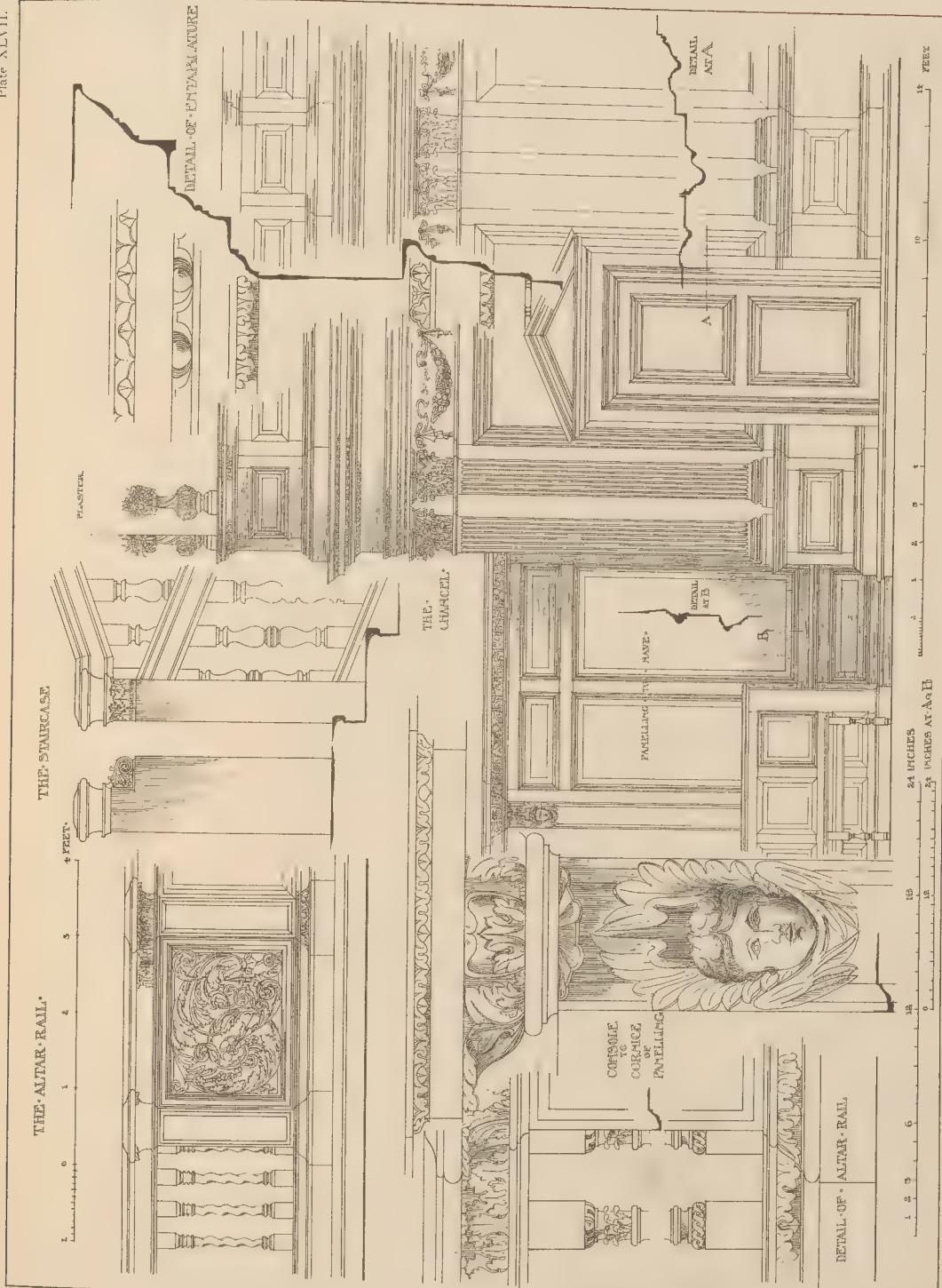
HAMPTON COURT PALACE.
THE CHAPEL.

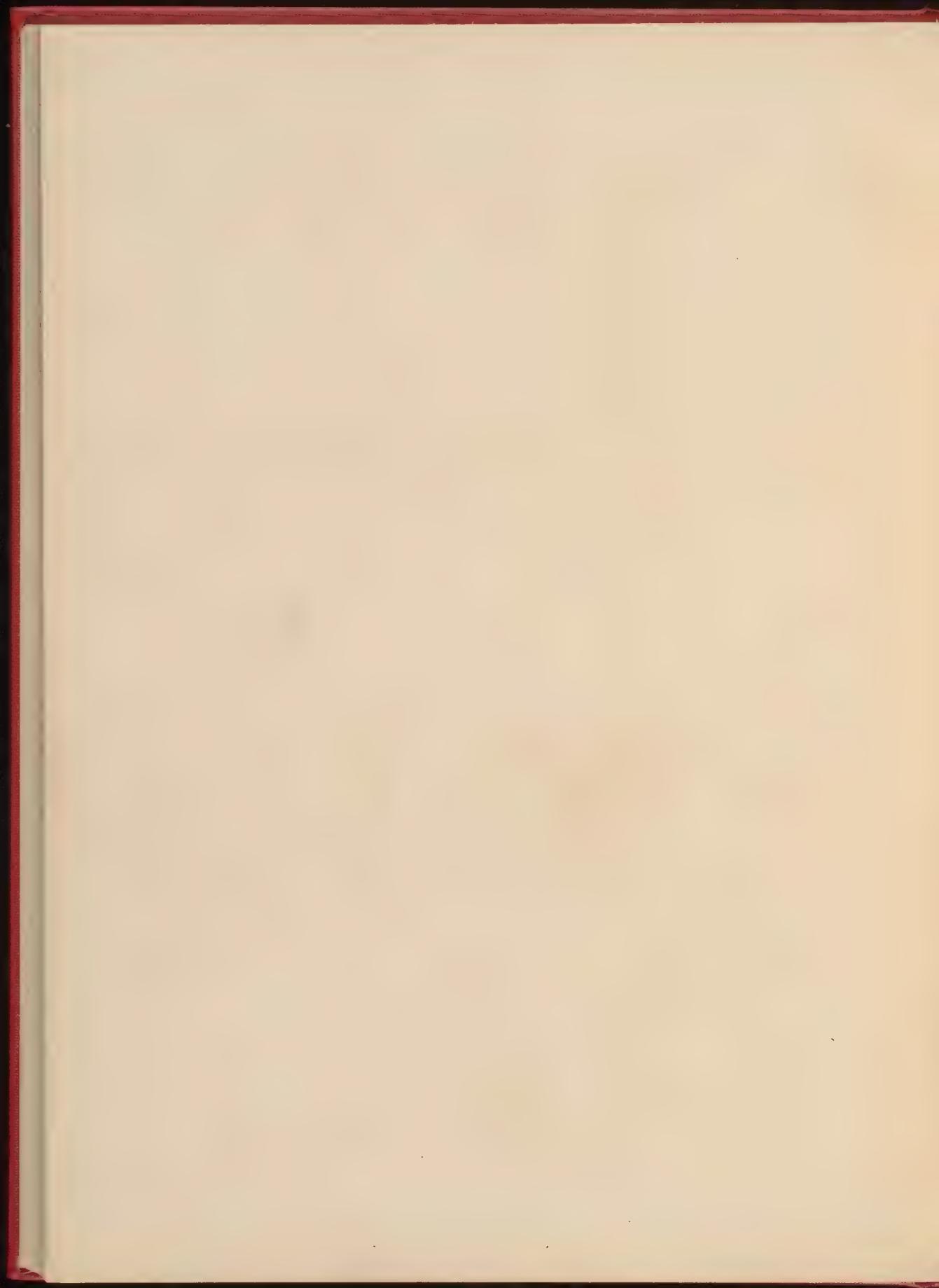


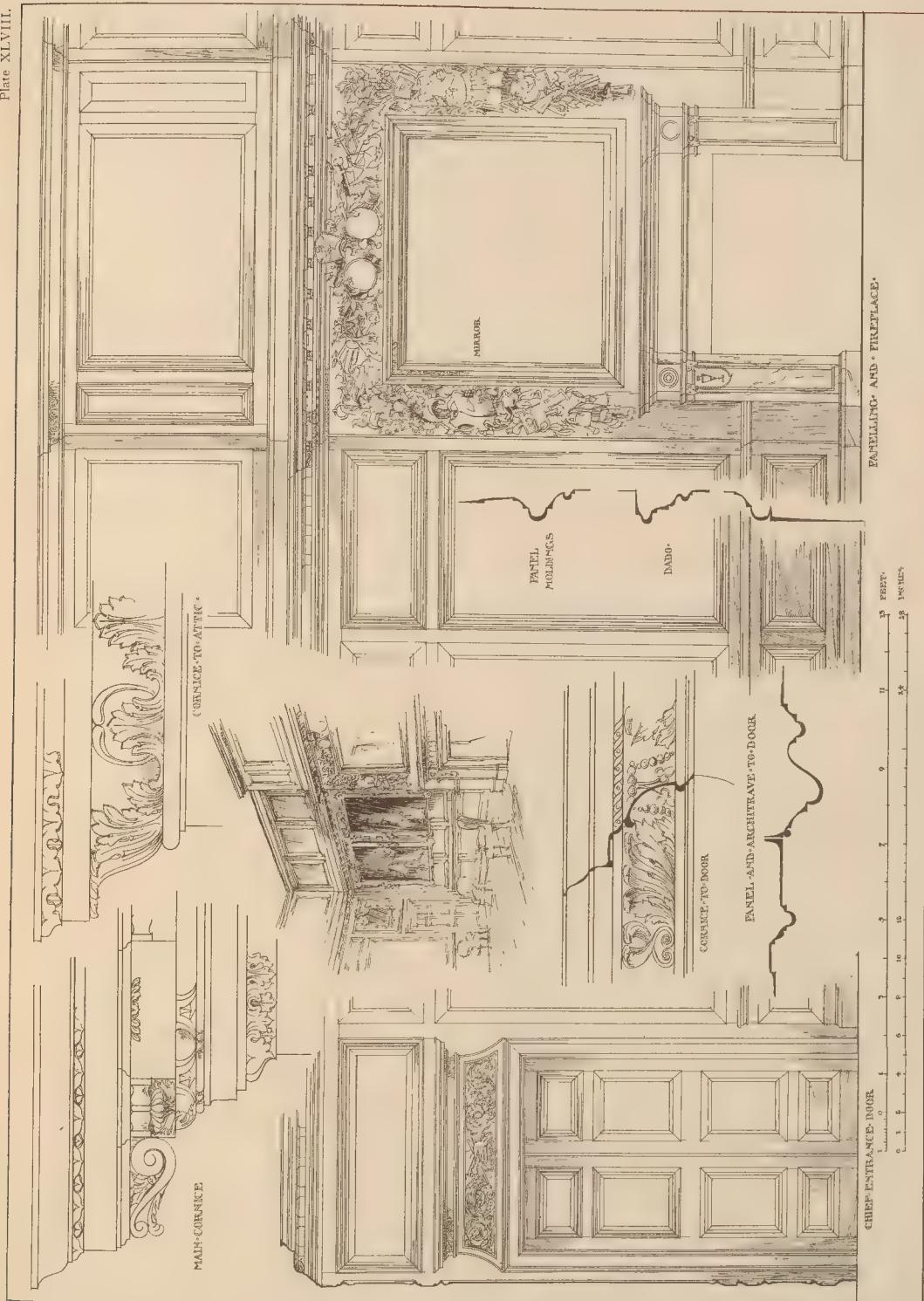


HAMPTON COURT PALACE.
THE KING'S GALLERY.

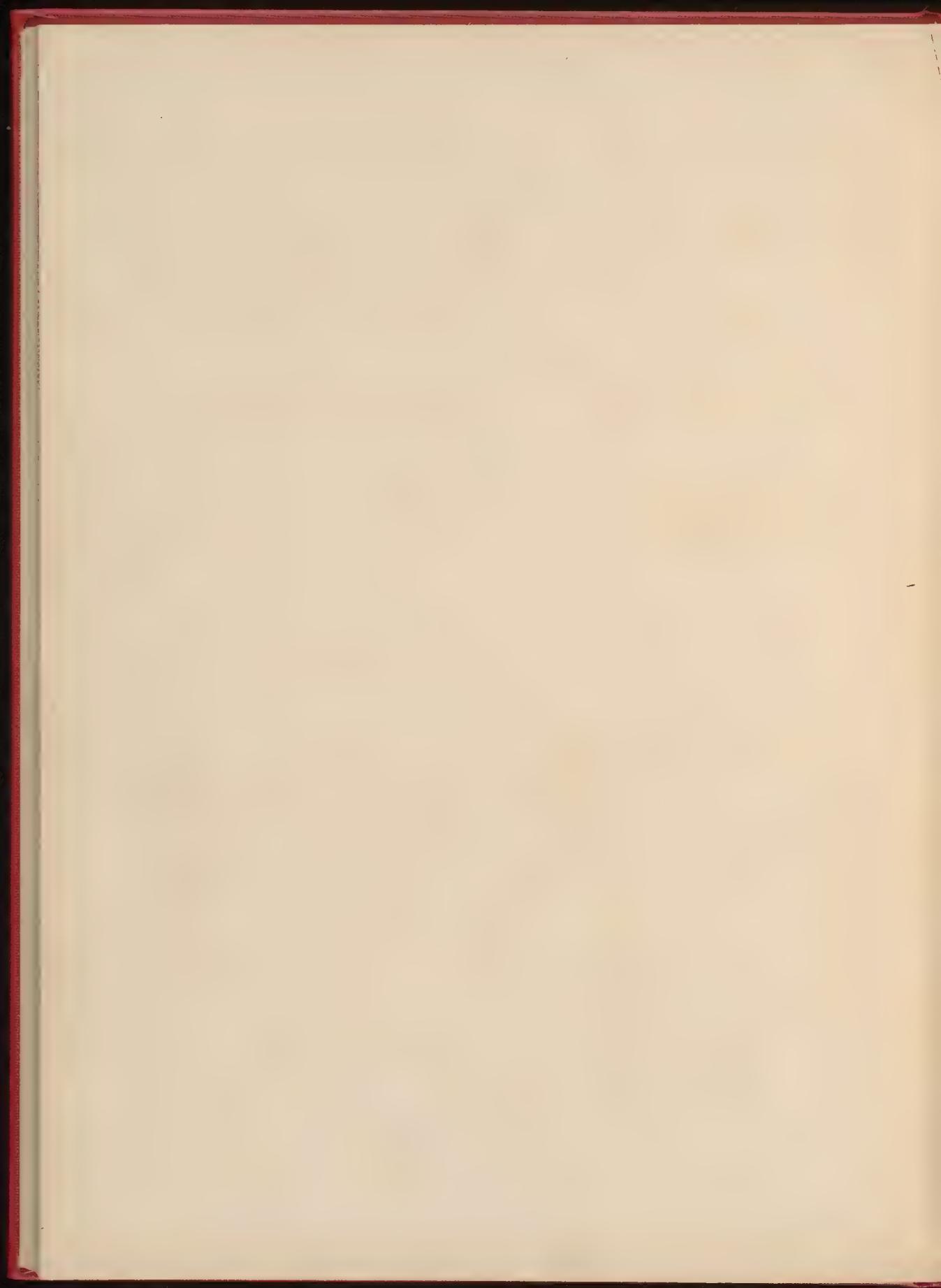


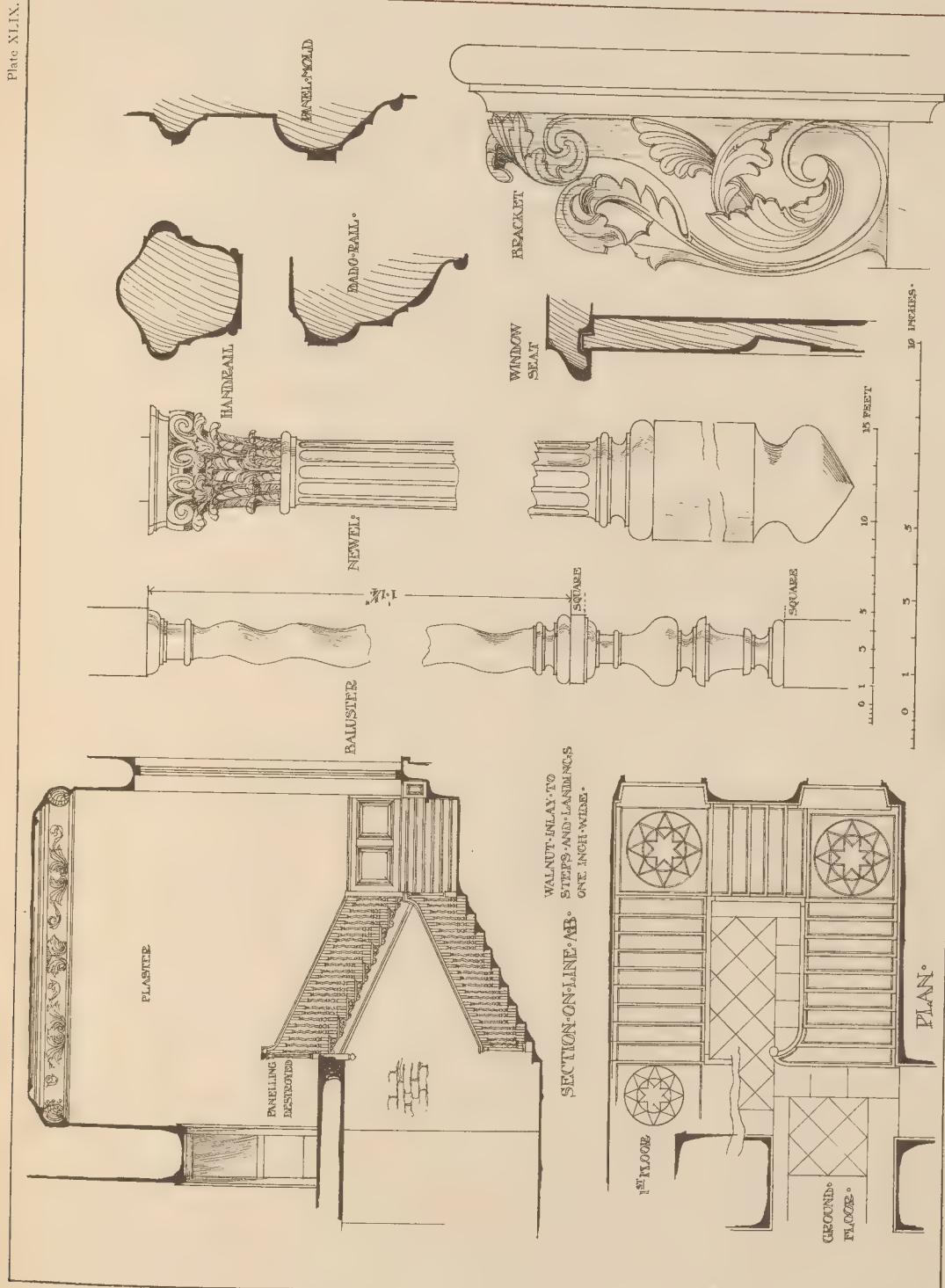




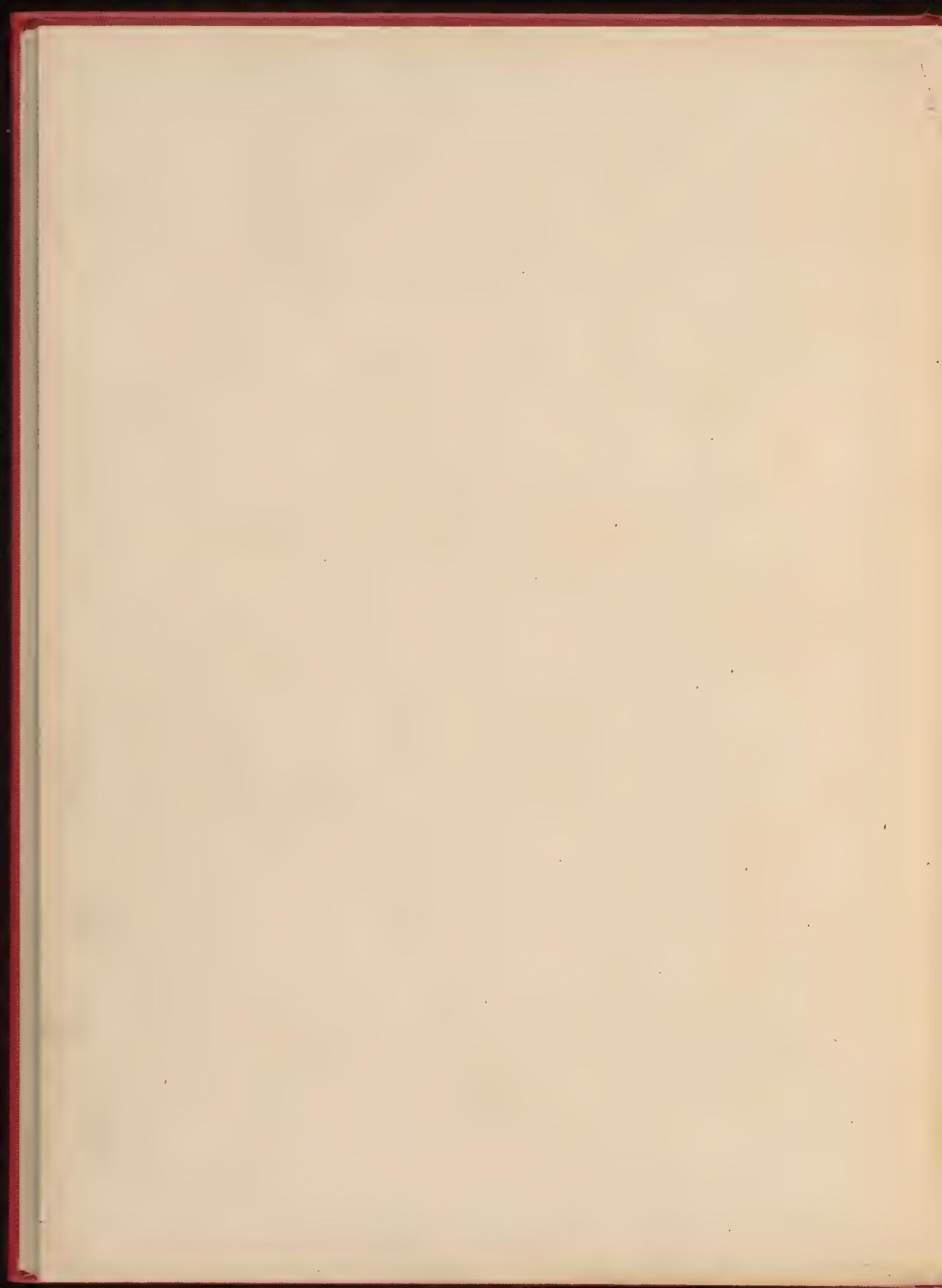


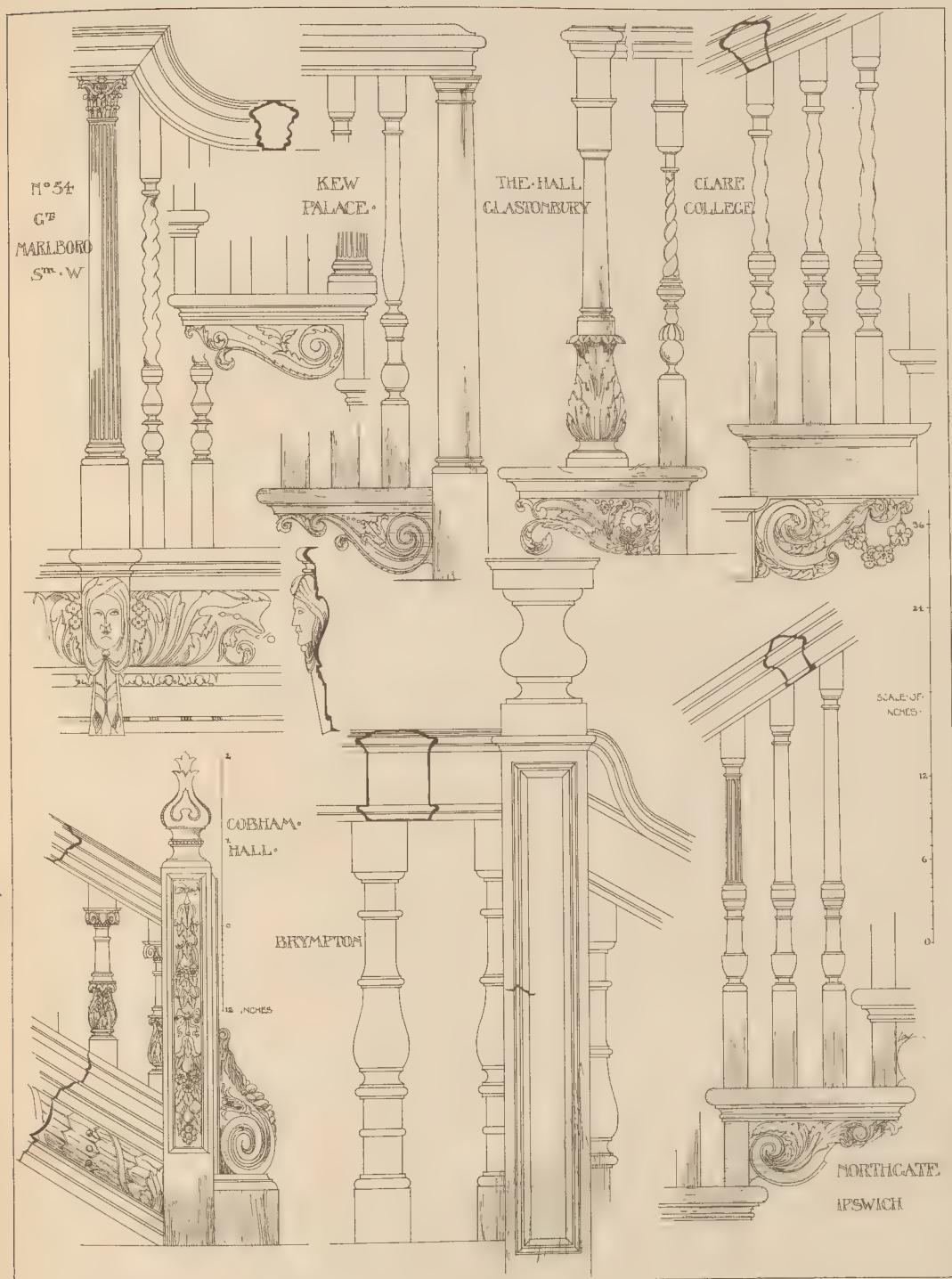
CHELSEA HOSPITAL.
THE GOVERNOR'S DRAWING ROOM.



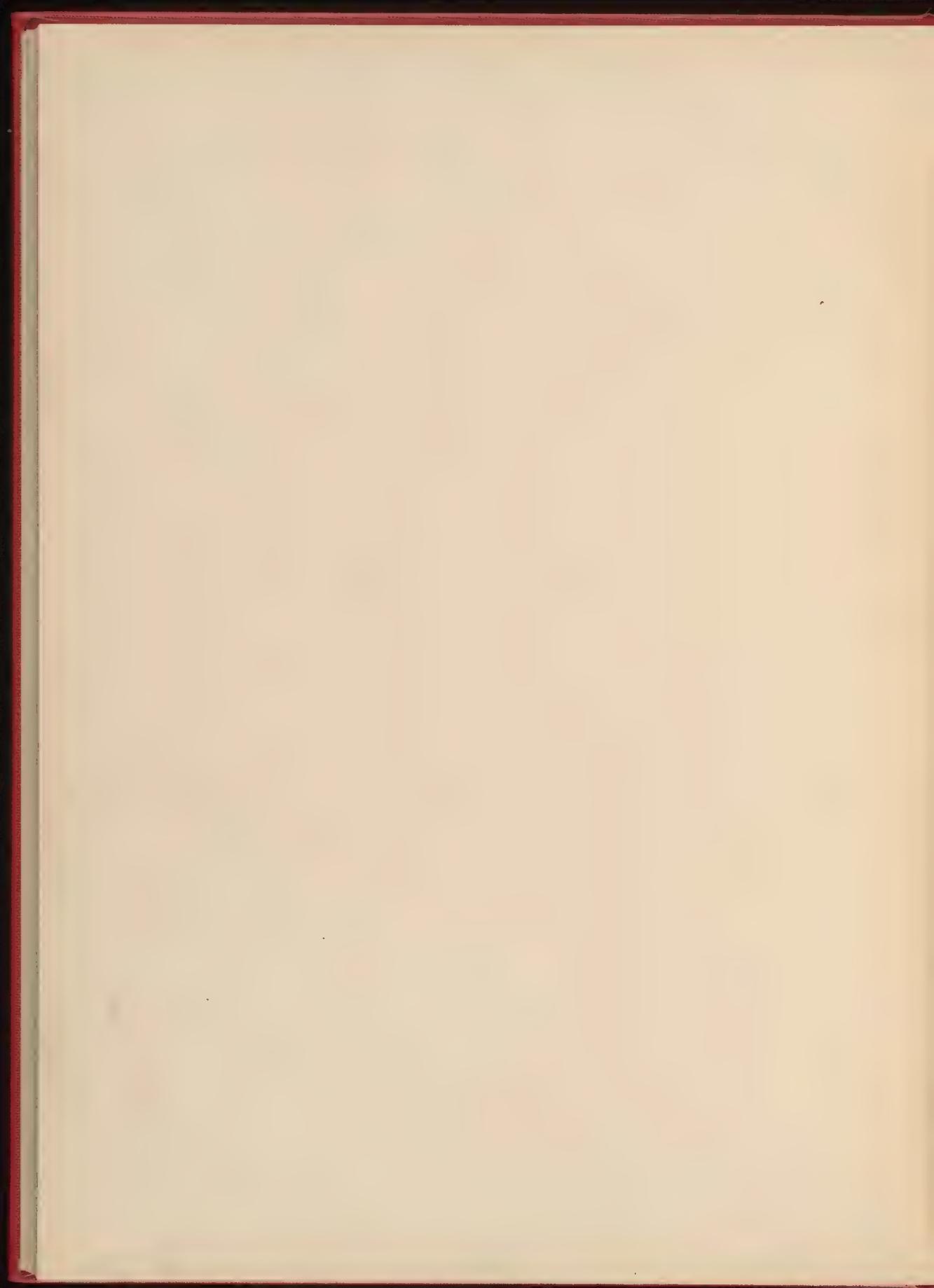


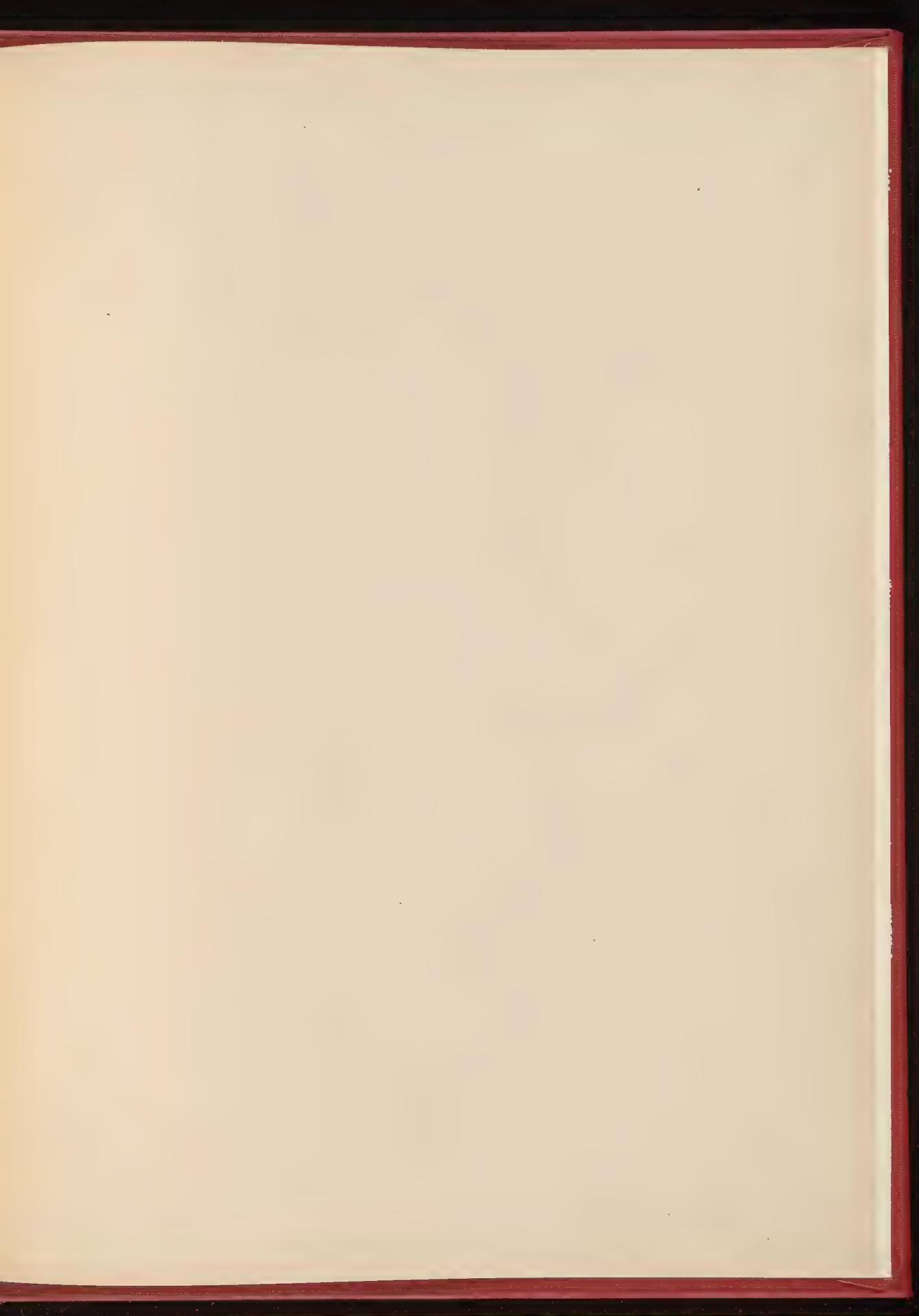
BURFORD PRIORY, OXON
THE STAIRCASE

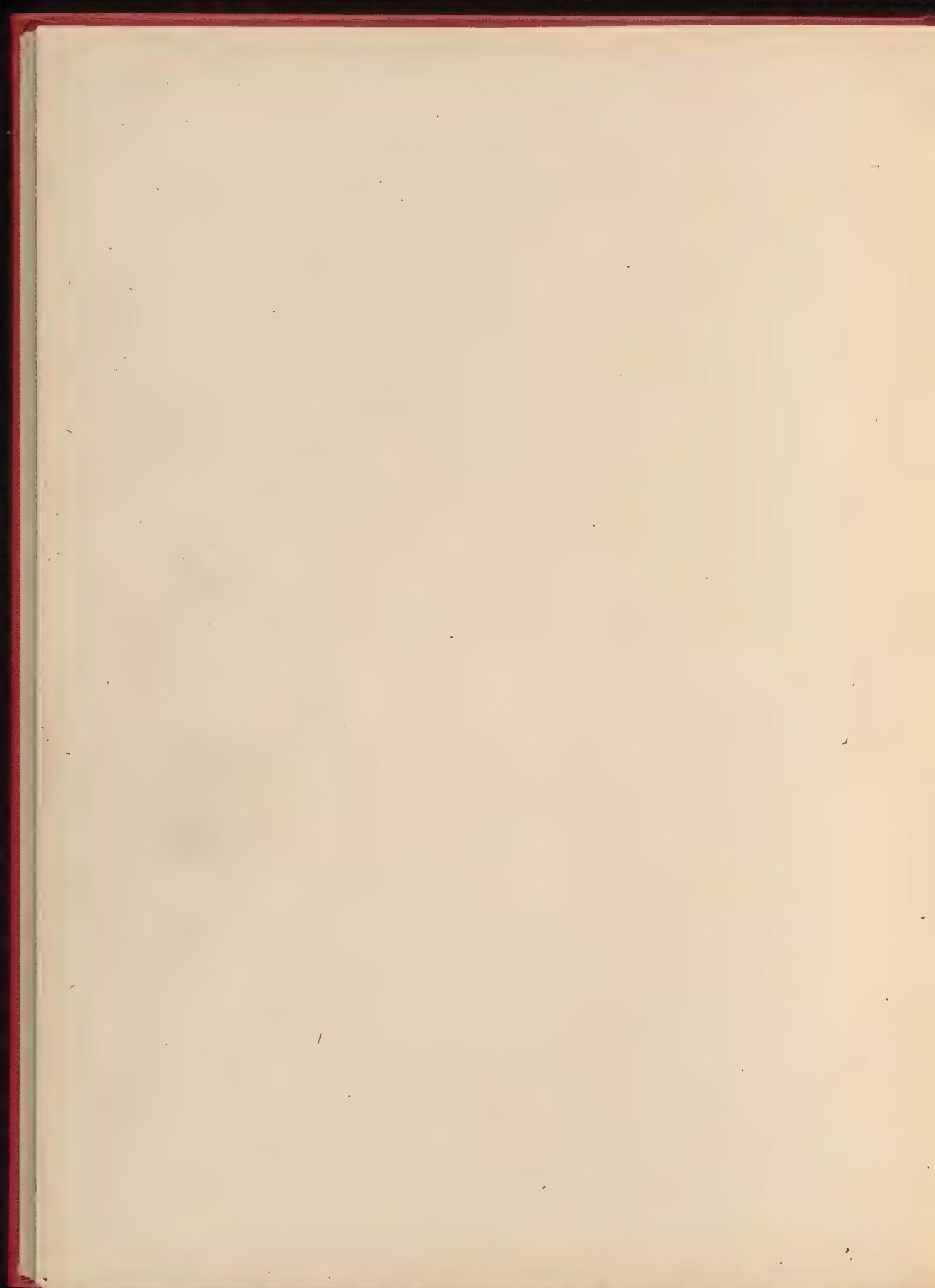


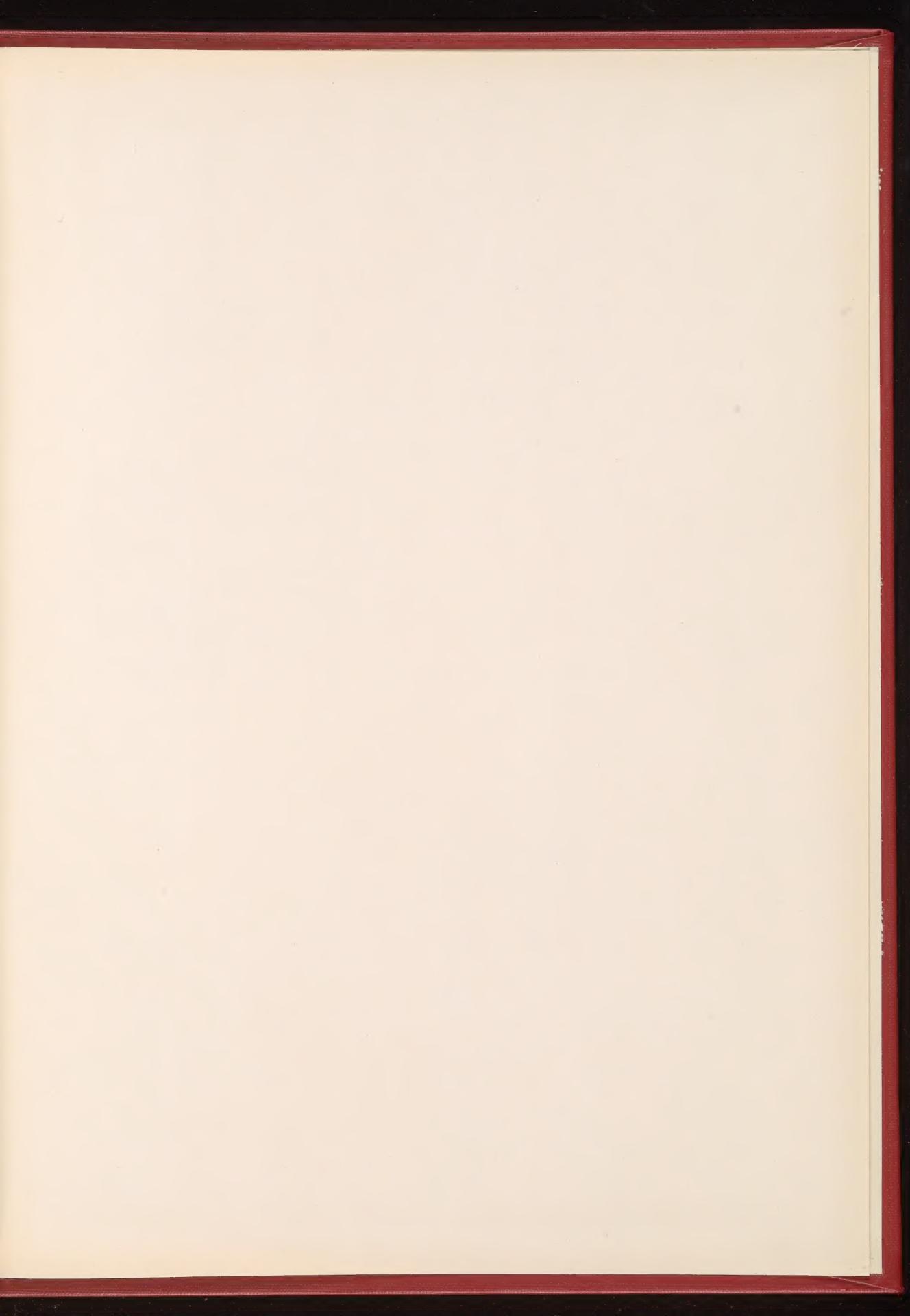


VARIOUS STAIRCASES.









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